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THE WORKS

OF

JOSEPH ADDISON,

INCLUDING

THE WHOLE CONTENTS OF BP. HURD'S EDITION, WITH LETTERS AND OTHER PIECES NOT FOUND IN ANY PREVIOUS COLLECTION; AND MACAULAY'S ESSAY ON HIS LIFE AND WORKS.

EDITED,

WITH CRITICAL AND EXPLANATORY NOTES

BY GEORGE WASHINGTON GREENE.

"No whiter page than Addison remains,
He from the taste obscene reclaims our youth,
And sets the passions on the side of truth;
Forms the soft bosom with the gentlest art,
And pours each human virtue thro' the heart."—Pope.

IN SIX VOLUMES.

VOL. VI.

PHILADELPHIA:
J. B. LIPPINCOTT & CO
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THE SPECTATOR.

No. 253. THURSDAY, DECEMBER 20.

Indignor quidquam reprehendi, non quia crasse
Compositum, illepideve putetur, sed quia nuper.
HOR. 1 Ep. ii. 76.

I lose my patience, and I own it too,
When works are censur'd, not as bad, but new.

THERE is nothing which more denotes a great mind, than the abhorrence of envy and detraction. This passion reigns more among bad poets than among any other set of men.

As there are none more ambitious of fame, than those who are conversant in poetry, it is very natural for such as have not succeeded in it, to depreciate the works of those who have. For since they cannot raise themselves to the reputation of their fellow-writers, they must endeavour to sink it to their own pitch, if they would still keep themselves upon a level with them.

The greatest wits that ever were produced in one age, lived together in so good an understanding, and celebrated one another with so much generosity, that each of them receives an additional lustre from his contemporaries, and is more famous for having lived with men of so extraordinary a genius, than if he had himself been the sole wonder of the age. I need not tell my reader, that I here point at the reign of Augustus, and I believe he will

be of my opinion, that neither Virgil nor Horace would have gained so great a reputation in the world, had they not been the friends and admirers of each other. Indeed all the great writers of that age, for whom singly we have so great an esteem, stand up together as vouchers for one another's reputation. But at the same time that Virgil was celebrated by Gallus, Propertius, Horace, Varius, Tucca, and Ovid, we know that Bavius and Mævius were his declared foes and calumniators.

In our own country a man seldom sets up for a poet, without attacking the reputation of all his brothers in the art. The ignorance of the moderns, the scribblers of the age, the decay of poetry, are the topics of detraction, with which he makes his entrance into the world: but how much more noble is the fame that is built on candour and ingenuity, according to those beautiful lines of Sir John Denham, in his poem on Fletcher's works!

> But whither am I stray'd? I need not raise
> Trophies to thee from other men's dispraise
> Nor is thy fame on lesser ruins built,
> Nor needs thy juster title the foul guilt
> Of eastern kings, who, to secure their reign,
> Must have their brothers, sons, and kindred slain.

I am sorry to find that an author, who is very justly esteemed among the best judges, has admitted some strokes of this nature[a] into a very fine poem, I mean 'The Art of Criticism,' which was

[a] *Some strokes of this nature.* If, by *strokes of this nature*, he meant strokes of personal detraction, it is certain that we *now* perceive no such strokes in *the Art of Criticism.* But, I suppose, that some *general* reflections in that poem were understood, at the time of its publication, to be *particular* and *personal;* or, the candour and gentleness of Mr. Addison's temper, might take offence at *general* satire, when expressed with a certain force.—H.

And yet some of Addison's commentators, and Hurd among them, love to find out personal allusions in many of his own writings; and Steele expressly tells us, that he has more than once taken upon himself the blame which would have fallen upon Addison, if all the papers in the Tatler, &c., had been assigned to their real author. V. vol. i. p. 274.—G.

published some months since, and is a master-piece in its kind.[1] The observations follow one another like those in Horace's Art of Poetry, without that methodical regularity which would have been requisite in a prose author. They are some of them uncommon, but such as the reader must assent to, when he sees them explained with that elegance and perspicuity in which they re delivered. As for those which are the most known, and the most received, they are placed in so beautiful a light, and illustrated with such apt allusions, that they have in them all the graces of novelty, and make the reader, who was before acquainted with them, still more convinced of their truth and solidity. And here give me leave to mention what Monsieur Boileau has so very well enlarged upon in the preface to his works, that wit and fine writing doth not consist so much in advancing things that are new, as in giving things that are known an agreeable turn. It is impossible for us, who live in the latter ages of the world, to make observations in criticism, morality, or in any art or science, which have not been touched upon by others. We have little else left us, but to represent the common sense of mankind in more strong, more beautiful, or more uncommon lights. If a reader examines Horace's Art of Poetry, he will find but very few precepts in it, which he may not meet with in Aristotle, and which were not commonly known by all the poets of the Augustan age. His way of expressing and applying them, not his invention of them, is what we are chiefly to admire.

[1] "I have a further request, which I must press with earnestness. My bookseller is reprinting the 'Essay on Criticism,' to which you have done too much honor in your Spectator of No. 253. The period in that paper where you say, 'I have admitted some strokes of ill-nature into that essay,' is the only one I would wish omitted of all you have written; but I would not desire it should be so, unless I had the merit of removing your objection. I beg you but to point out those strokes to me, and you may be assured they shall be treated without mercy."—Pope to Addison, Let xvi., Oct. 10, 1714. *V. also* Roscoe's Life of Pope, ch. ii.—G.

For this reason I think there is nothing in the world so tiresome as the works of those critics, who write in a positive dogmatic way, without either language, genius, or imagination. If the reader would see how the best of the Latin critics writ, he may find their manner very beautifully described in the characters of Horace, Petronius, Quintilian, and Longinus, as they are drawn in the essay of which I am now speaking.

Since I have mentioned Longinus, who in his reflections has given us the same kind of sublime, which he observes in the several passages that occasioned them; I cannot but take notice, that our English author has after the same manner exemplified several of his precepts in the very precepts themselves. I shall produce two or three instances of this kind. Speaking of the insipid smoothness which some readers are so much in love with, he has the following verses.

> These *equal syllables* alone require,
> Tho' oft the ear the *open vowels* tire.
> While *expletives* their feeble aid *do* join,
> And ten low words oft creep in one dull line.

The gaping of the vowels in the second line, the expletive *do* in the third, and the ten monosyllables in the fourth, give such a beauty to this passage, as would have been very much admired in an ancient poet. The reader may observe the following lines in the same view.

> A *needless Alexandrine* ends the song,
> That like a wounded snake, drags its slow length along.

And afterwards,

> 'Tis not enough no harshness gives offence,
> The *sound* must seem an *echo* to the *sense*.
> *Soft* is the strain when *Zephyr* gently blows,
> And the *smooth* stream in *smoother number* flows;
> But when loud surges lash the sounding shore,
> The *hoarse, rough verse* should like the *torrent* roar

When *Ajax* strives, some rock's vast weight to throw,
The line too *labours*, and the words move *slow;*
Not so, when swift *Camilla* scours the plain,
Flies o'er th' unbending corn, and skims along the main.

The beautiful Distich upon *Ajax* in the following lines, puts me in mind of a description in Homer's Odyssey.[1] It is where Sisyphus is represented lifting his stone up the hill, which is no sooner carried to the top of it, but it immediately tumbles to the bottom. This double motion of the stone is admirably described in the numbers of these verses; as in the four first it is heaved up by several *spondees*, intermixed with proper breathing-places and at last trundles down in a continued line of Dactyls.

Καὶ μὴν Σίσυφον εἰσεῖδον, κρατερὰ ἄλγε' ἔχοντα,
Λᾶαν βαστάζοντα πελώριον ἀμφοτέρῃσιν.
Ἦτοι ὁ μέν, σκηριπτόμενος χερσίν τε ποσίν τε,
Λᾶαν ἄνω ὤθεσκε ποτὶ λόφον. ἀλλ' ὅτε μέλλοι
Ἄκρον ὑπερβαλέειν, τόθ' ἀποστρέψασκε κραταιὸς
Αὖτις· ἔπειτα πέδονδε κυλίνδετο λᾶας ἀναιδής.—L. II. 593, &c.

I turn'd my eyes, and as I turn'd survey'd
A mournful vision, the Sisyphian shade:
With many a weary step, and many a groan,
Up a high hill he heaves a huge round stone:
The huge round stone, recoiling with a bound,
Thunders impetuous down, and smokes along the ground.
POPE.

It would be endless to quote verses out of Virgil which have this particular kind of beauty in the numbers; but I may take an occasion in a future paper to shew several of them which have escaped the observation of others.

I cannot conclude this paper without taking notice, that we have three poems in our tongue, which are of the same nature, and each of them a master-piece in its kind; the essay on translated verse, the essay on the art of poetry, and the essay upon criticism. C.

[1] The original edition read, 'which none of the critics have taken notice of.' Pope *in the letter quoted above.* tells Addison that the same ob-

No. 255. SATURDAY, DECEMBER 22.

Laudis amore tumes? sunt certa piacula quæ te
Ter pure lecto poterunt recreare libello.
Hor. Ep. 1 lib. 1, 36

IMITATED.

Know, there are rhymes which (fresh and fresh apply'd)
Will cure the arrant'st puppy of his pride.
Pope.

The soul, considered abstractedly from its passions, is of a re miss and sedentary nature, slow in its resolves, and languishing i its executions. The use, therefore of the passions, is to stir it up and put it upon action, to awaken the understanding, to enforc the will, and to make the whole man more vigorous and attentiv in the prosecution of his designs. As this is the end of the pas sions in general, so it is particularly of ambition, which pushe the soul to such actions as are apt to procure honour and repu tation to the actor. But if we carry our reflections higher, w may discover further ends of Providence in implanting this pas sion in mankind.

It was necessary for the world, that arts should be inventec and improved, books written and transmitted to posterity, na tions conquered and civilized: now since the proper and genuin motives to these and the like great actions, would only influenc virtuous minds, there would be but small improvements in th world, were there not some common principle of action workin equally with all men. And such a principle is ambition, or desire of fame, by which great endowments are not suffered t lie idle and useless to the public, and many vicious men over reached, as it were, and engaged contrary to their natural incli nations in a glorious and laudable course of action. For w

servation was to be found in Dionysius of Halicarnassus; and Tickell, proba bly by Addison's direction, dropped the last clause.—G.

may further observe, that men of the greatest abilities are most fired with ambition: and that, on the contrary, mean and narrow minds are the least actuated by it; whether it be that a man's sense of his own incapacities makes him despair of coming at fame, or that he has not enough range of thought to look out for any good which does not more immediately relate to his interest or convenience, or that Providence, in the very frame of his soul, would not subject him to such a passion as would be useless to the world, and a torment to himself.

Were not this desire of fame very strong, the difficulty of obtaining it, and the danger of losing it when obtained, would be sufficient to deter a man from so vain a pursuit.

How few are there who are furnished with abilities sufficient to recommend their actions to the admiration of the world, and to distinguish themselves from the rest of mankind? Providence for the most part sets us upon a level, and observes a kind of proportion in its dispensations towards us. If it renders us perfect in one accomplishment, it generally leaves us defective in another, and seems careful rather of preserving every person from being mean and deficient in his qualifications, than of making any single one eminent or extraordinary.

And among those who are the most richly endowed by nature, and accomplished by their own industry how few are there whose virtues are not obscured by the ignorance, prejudice, or envy, of their beholders? Some men cannot discern between a noble and a mean action. Others are apt to attribute them to some false end or intention; and others purposely misrepresent or put a wrong interpretation on them.

But the more to enforce this consideration, we may observe, that those are generally most unsuccessful in their pursuit after fame, who are most desirous of obtaining it. It is Sallust's re

mark upon Cato, that the less he coveted glory, the more acquired it.[1]

Men take an ill-natured pleasure in crossing our inclinatio and disappointing us in what our hearts are most set upon. Wh therefore, they have discovered the passionate desire of fame the ambitious man, (as no temper of mind is more apt to sh itself) they become sparing and reserved in their commendatio they envy him the satisfaction of an applause, and look on th praises rather as a kindness done to his person, than as a trib paid to his merit. Others who are free from this natural p verseness of temper, grow wary in their praises of one, w sets too great a value on them, lest they should raise him t high in his own imagination, and by consequence remove him a greater distance from themselves.

But further, this desire of fame naturally betrays the aml tious man into such indecencies as are lessening to his reputatic He is still afraid lest any of his actions should be thrown away private, lest his deserts should be concealed from the notice the world, or receive any disadvantage from the reports whi others make of them. This often sets him on empty boas and ostentations of himself, and betrays him into vain fantast recitals of his own performances; his discourse generally lea one way, and whatever is the subject of it, tends obliquely eith to the detracting from others, or the extolling of himself. Vani is the natural weakness of an ambitious man, which exposes hi to the secret scorn and derision of those he converses with, ar uins the character he is so industrious to advance by it. F though his actions are never so glorious, they lose their lust when they are drawn at large, and set to show by his own hanc and as the world is more apt to find fault than to commend, t boast will probably be censured when the great action th occasioned it is forgotten.

[1] Bell. Catil. 49.—C.

Besides, this very desire of fame is looked on as a meanness and an imperfection in the greatest character. A solid and substantial greatness of soul looks down with a generous neglect on the censures and applauses of the multitude, and places a man beyond the little noise and strife of tongues. Accordingly we find in ourselves a secret awe and veneration for the character of one who moves above us in a regular and illustrious course of virtue, without any regard to our good or ill opinions of him, to our reproaches or commendations. As on the contrary, it is usual for us, when we would take off from the fame and reputation of an action, to ascribe it to vain-glory, and a desire of fame in the actor. Nor is this common judgment and opinion of mankind ill founded: for certainly it denotes no great bravery of mind to be worked up to any noble action by so selfish a motive, and to do that out of a desire of fame, which we could not be prompted to by a disinterested love to mankind, or by a generous passion for the glory of him that made us.

Thus is fame a thing difficult to be obtained by all, but particularly by those who thirst after it, since most men have so much either of ill-nature or of wariness, as not to gratify and sooth the vanity of the ambitious man; and since this very thirst after fame naturally betrays him into such indecencies as are a lessening to his reputation, and is itself looked upon as a weakness in the greatest characters.

In the next place, fame is easily lost, and as difficult to be preserved as it was at first to be acquired. But this I shall make the subject of a following paper. C.

No. 256. MONDAY, DECEMBER 24.

Φήμη γάρ τε κακὴ πέλεται· κούφη μὲν ἀεῖραι
Ρεῖα μάλ', ἀργαλέη δὲ φέρειν ——— ——

Hes.

Desire of fame by various ways is crost;
Hard to be gain'd, and easy to be lost.

THERE are many passions and tempers of mind which naturally dispose us to depress and vilify the merit of one rising in the esteem of mankind. All those who made their entrance into the world with the same advantages, and were once looked on as his equals, are apt to think the fame of his merits a reflection on their own indeserts; and will therefore take care to reproach him with the scandal of some past action, or derogate from the worth of the present, that they may still keep him on the same level with themselves. The like kind of consideration often stirs up the envy of such as were once his superiors, who think it a detraction from their merit to see another get ground upon them, and overtake them in the pursuits of glory; and will therefore endeavour to sink his reputation, that they may the better preserve their own. Those who were once his equals, envy and defame him, because they now see him their superior; and those who were once his superiors, because they look upon him as their equal.

But further, a man whose extraordinary reputation thus lifts him up to the notice and observation of mankind, draws a multitude of eyes upon him that will narrowly inspect every part of him, consider him nicely in all views, and not be a little pleased when they have taken him in the worst and most disadvantageous light. There are many who find a pleasure in contradicting the common reports of fame, and in spreading abroad the weaknesses

of an exalted character. They publish their ill-natured discoveries with a secret pride, and applaud themselves for the singularity of their judgment, which has searched deeper than others, detected what the rest of the world have over-looked, and found a flaw in what the generality of mankind admire. Others there are who proclaim the errors and infirmities of a great man with an inward satisfaction and complacency, if they discover none of the like errors and infirmities in themselves; for while they are exposing another's weaknesses, they are tacitly aiming at their own commendations who are not subject to the like infirmities, and are apt to be transported with a secret kind of vanity, to see themselves superior in some respects to one of a sublime and celebrated reputation. Nay, it very often happens, that none are more industrious in publishing the blemishes of an extraordinary reputation, than such as lie open to the same censures in their own characters: as either hoping to excuse their own defects by the authority of so high an example, or raising an imaginary applause to themselves for resembling a person of an exalted reputation, though in the blameable parts of his character. If all these secret springs of detraction fail, yet very often a vain ostentation of wit sets a man on attacking an established name, and sacrificing it to the mirth and laughter of those about him. A satire or a libel on one of the common stamp, never meets with that reception and approbation among its readers, as what is aimed at a person whose merit places him upon an eminence, and gives him a more conspicuous figure among men. Whether it be that we think it shews greater art to expose and turn to ridicule a man whose character seems so improper a subject for it, or that we are pleased by some implicit kind of revenge, to see him taken down and humbled in his reputation, and in some measure reduced to our own rank, who had so far raised himself above us in the reports and opinions of mankind.

Thus we see how many dark and intricate motives there are to detraction and defamation, and how many malicious spies are searching into the actions of a great man, who is not always the best prepared for so narrow an inspection. For we may generally observe, that our admiration of a famous man lessens upon our nearer acquaintance with him; and that we seldom hear the description of a celebrated person, without a catalogue of some notorious weaknesses and infirmities. The reason may be, because any little slip is more conspicuous and observable in his conduct than in another's, as it is not of a piece with the rest of his character, or because it is impossible for a man at the same time to be attentive to the more important part of his life, and to keep a watchful eye over all the inconsiderable circumstances of his behaviour and conversation; or because, as we have before observed, the same temper of mind which inclines us to a desire of fame, naturally betrays us into such slips and unwarinesses as are not incident to men of a contrary disposition.

After all it must be confessed, that a noble and triumphant merit often breaks through and dissipates these little spots and sullies in its reputation; but if by a mistaken pursuit after fame, or through human infirmity, any false step be made in the more momentous concerns of life, the whole scheme of ambitious designs is broken and disappointed. The smaller stains and blemishes may die away and disappear amidst the brightness that surrounds them; but a blot of a deeper nature casts a shade on all the other beauties, and darkens the whole character. How difficult, therefore, is it, to preserve a great name, when he that has acquired it is so obnoxious to such little weaknesses and infirmities as are no small diminution to it when discovered, especially when they are so industriously proclaimed, and aggravated by such as were once his superiors or equals; by such as would set to shew their judgment or their wit; and by such as are guil

ty or innocent of the same slips or misconducts in their own behaviour.

But were there none of these dispositions in others to censure a famous man, nor any such miscarriages in himself, yet would he meet with no small trouble in keeping up his reputation in all its height and splendour. There must be always a noble train of actions to preserve his fame in life and motion. For when it is once at a stand, it naturally flags and languishes. Admiration is a very short-lived passion, that immediately decays upon growing familiar with its object, unless it be still fed with fresh discoveries, and kept alive by a new perpetual succession of miracles rising up to its view. And even the greatest actions of a celebrated person labour under this disadvantage, that however surprising and extraordinary they may be, they are no more than what are expected from him; but on the contrary, if they fall any thing below the opinion that is conceived of him, though they might raise the reputation of another, they are a diminution to his.

One would think there should be something wonderfully pleasing in the possession of fame, that, notwithstanding all these mortifying considerations, can engage a man in so desperate a pursuit; and yet if we consider the little happiness that attends a great character, and the multitude of disquietudes to which the desire of it subjects an ambitious mind, one would be still the more surprised to see so many restless candidates for glory.

Ambition raises a secret tumult in the soul, it inflames the mind, and puts it into a violent hurry of thought: it is still reaching after an empty imaginary good, that has not in it the power to abate or satisfy it. Most other things we long for, can allay the cravings of their proper sense, and for a while set the appetite at rest; but fame is a good so wholly foreign to our natures, that we have no faculty in the soul adapted to it, nor any organ in the body

to relish it; an object of desire placed out of the possibility of fruition. It may indeed fill the mind for a while with a giddy kind of pleasure, but it is such a pleasure as makes a man restless and uneasy under it; and which does not so much satisfy the present thirst, as it excites fresh desires, and sets the soul on new enterprises. For how few ambitious men are there, who have got as much fame as they desired, and whose thirst after it has not been as eager in the very height of their reputation, as it was before they became known and eminent among men? There is not any circumstance in Cæsar's character which gives me a greater idea of him, than a saying which Cicero tells us he frequently made use of in private conversation, 'That he was satisfied with his share of life and fame.' *Se satis vel ad naturam, vel ad gloriam vixisse.* Many, indeed, have given over their pursuits after fame, but that has proceeded either from the disappointments they have met in it, or from their experience of the little pleasure which attends it, or from the better informations or natural coldness of old age; but seldom from a full satisfaction and acquiescence in their present enjoyments of it.

Nor is fame only unsatisfying in itself, but the desire of it lays us open to many accidental troubles, which those are free from who have no such tender regard for it. How often is the ambitious man cast down and disappointed, if he receives no praise where he expected it? Nay, how often is he mortified with the very praises he receives, if they do not rise so high as he thinks they ought? which they seldom do, unless increased by flattery, since few men have so good an opinion of us as we have of ourselves. But if the ambitious man can be so much grieved even with praise itself, how will he be able to bear up under scandal and defamation? For the same temper of mind which makes him desire fame, makes him hate reproach. If he can be transported with the extraordinary praises of men, he will be as much deject

ed by their censures. How little therefore is the happiness of an ambitious man, who gives every one a dominion over it, who thus subjects himself to the good or ill speeches of others, and puts it in the power of every malicious tongue to throw him into a fit of melancholy, and destroy his natural rest and repose of mind? Especially when we consider that the world is more apt to censure than applaud, and himself fuller of imperfections than virtues

We may further observe, that such a man will be more grieved for the loss of fame, than he could have been pleased with the enjoyment of it. For though the presence of this imaginary good cannot make us happy, the absence of it may make us miserable; because in the enjoyment of an object we only find that share of pleasure which it is capable of giving us, but in the loss of it we do not proportion our grief to the real value it bears, but to the value our fancies and imaginations set upon it.

So inconsiderable is the satisfaction that Fame brings along with it, and so great the disquietudes to which it makes us liable The desire of it stirs up very uneasy motions in the mind, and is rather inflamed than satisfied by the presence of the thing desired. The enjoyment of it brings but very little pleasure, though the loss or want of it be very sensible and afflicting; and even this little happiness is so very precarious, that it wholly depends on the will of others. We are not only tortured by the reproaches which are offered us, but are disappointed by the silence of men when it is unexpected; and humbled even by their praises. C.

No. 257. TUESDAY, DECEMBER 25.

——— Οὐχ' εὕδει Διὸς
Ὀφθαλμός· ἐγγὺς δ' ἐστι καὶ παρὼν πόνῳ.
INCERT. EX STOB.

No slumbers seal the eye of Providence,
Present to ev'ry action we commence.

THAT I might not lose myself upon a subject of so great extent as that of fame, I have treated it in a particular order and method. I have first of all considered the reasons why Providence may have implanted in our minds such a principle of action. I have in the next place shewn, from many considerations, first, that Fame is a thing difficult to be obtained, and easily lost; secondly, that it brings the ambitious man very little happiness, but subjects him to much uneasiness and dissatisfaction. I shall in the last place shew, that it hinders us from obtaining an end which we have abilities to acquire, and which is accompanied with fulness of satisfaction. I need not tell my reader, that I mean by this end, that happiness which is reserved for us in another world, which every one has abilities to procure, and which will bring along with it fulness of joy and pleasures for evermore.

How the pursuit after Fame may hinder us in the attainment of this great end, I shall leave the reader to collect from the three following considerations.

First, because the strong desire of Fame breeds several vicious habits in the mind.

Secondly, because many of those actions, which are apt to procure Fame, are not in their nature conducive to this our ultimate happiness.

Thirdly, because if we should allow the same actions to be

the proper instruments both of acquiring Fame, and of procuring this happiness, they would nevertheless fail in the attainment of this last end if they proceeded from a desire of the first.

These three propositions are self-evident to those who are versed in speculations of morality. For which reason I shall not enlarge upon them, but proceed to a point of the same nature, which may open to us a more uncommon field of speculation.

From what has been already observed, I think we may make a natural conclusion, that it is the greatest folly to seek the praise or approbation of any being, besides the Supreme, and that for these two reasons, because no other being can make a right judgment of us, and esteem us according to our merits; and because we can procure no considerable benefit or advantage from the esteem and approbation of any other being.

In the first place, no other being can make a right judgment of us, and esteem us according to our merits. Created beings see nothing but our outside, and can therefore only frame a judgment of us from our exterior actions and behaviour; but how unfit these are to give us a right notion of each other's perfections, may appear from several considerations. There are many virtues, which in their own nature are incapable of any outward representation; many silent perfections in the soul of a good man, which are great ornaments to human nature, but not able to discover themselves to the knowledge of others; they are transacted in private, without noise or show, and are only visible to the great searcher of hearts. What actions can express the entire purity of thought which refines and sanctifies a virtuous man? That secret rest and contentedness of mind, which gives him a perfect enjoyment of his present condition? That inward pleasure and complacency, which he feels in doing good? That delight and satisfaction which he takes in the prosperity and happiness of another? These and the like virtues are the

hidden beauties of a soul, the secret graces which cannot be discovered by a mortal eye, but make the soul lovely and precious in His sight, from whom no secrets are concealed. Again, there are many virtues which want an opportunity of exerting and shewing themselves in actions. Every virtue requires time and place, a proper object, and a fit conjuncture of circumstances, for the due exercise of it. A state of poverty obscures all the virtues of liberality and munificence. The patience and fortitude of a martyr or confessor lie concealed in the flourishing times of Christianity. Some virtues are only seen in affliction, and some in prosperity; some in a private, and others in a public capacity. But the great sovereign of the world beholds every perfection in its obscurity, and not only sees what we do, but what we would do. He views our behaviour in every concurrence of affairs, and sees us engaged in all the possibilities of action. He discovers the martyr and confessor without the trial of flames and tortures, and will hereafter entitle many to the reward of actions, which they had never the opportunity of performing. Another reason why men cannot form a right judgment of us is, because the same actions may be aimed at different ends, and arise from quite contrary principles. Actions are of so mixt a nature, and so full of circumstances, that as men pry into them more or less, or observe some parts more than others, they take different hints, and put contrary interpretations on them; so that the same actions may represent a man as hypocritical and designing to one, which make him appear a saint or hero to another. He, therefore, who looks upon the soul through its outward actions, often sees it through a deceitful medium, which is apt to discolour and pervert the object: so that on this account also, *he* is the only proper judge of our perfections, who does not guess at the sincerity of our intentions

from the goodness of our actions; but weighs the goodness of our actions by the sincerity of our intentions.

But further; it is impossible for outward actions to represent the perfections of the soul, because they can never shew the strength of those principles from whence they proceed. They are not adequate expressions of our virtues, and can only shew us what habits are in the soul, without discovering the degree and perfection of such habits. They are at best but weak resemblances of our intentions, faint and imperfect copies, that may acquaint us with the general design, but can never express the beauty and life of the original. But the great Judge of all the earth knows every different state and degree of human improvement, from those weak stirrings and tendencies of the will which have not yet formed themselves into regular purposes and designs, to the last entire finishing and consummation of a good habit. He beholds the first imperfect rudiments of a virtue in the soul, and keeps a watchful eye over it in all its progress, until it has received every grace it is capable of, and appears in its full beauty and perfection. Thus we see that none but the Supreme Being can esteem us according to our proper merits, since all others must judge of us from our outward actions, which can never give them a just estimate of us, since there are many perfections of a man which are not capable of appearing in actions; many which, allowing no natural incapacity of shewing themselves, want an opportunity of doing it; or should they all meet with an opportunity of appearing by actions, yet those actions may be misinterpreted, and applied to wrong principles; or though they plainly discovered the principles from whence they proceeded, they could never shew the degree, strength, and perfection of those principles.

And as the Supreme Being is the only proper judge of our perfections, so is he the only fit rewarder of them. This is a

consideration that comes home to our interest, as the other adapts itself to our ambition. And what could the most aspiring, or the most selfish man desire more, were he to form the notion of a being to whom he would recommend himself, than such a knowledge as can discover the least appearance of perfection in him, and such a goodness as will proportion a reward to it?

Let the ambitious man, therefore, turn all his desire of Fame this way; and, that he may propose to himself a Fame worthy of his ambition, let him consider, that if he employs his abilities to the best advantage, the time will come, when the Supreme Governor of the world, the great Judge of mankind, who sees every degree of perfection in others, and possesses all possible perfection in himself, shall proclaim his worth before men and angels, and pronounce to him in the presence of the whole creation, that best and most significant of applauses, 'Well done, thou good and faithful servant, enter thou into thy Master's joy.' C.

No. 261. SATURDAY, DECEMBER 29.

Γάμος γάρ ἀνδράσιν ἐυκταῖον κακόν.

FRAG. VET. POET.

Wedlock's an ill men eagerly embrace.

My father, whom I mentioned in my first speculation, and whom I must always name with honour and gratitude, has very frequently talked to me upon the subject of marriage. I was in my younger years engaged, partly by his advice, and partly by my own inclinations, in the courtship of a person who had a great deal of beauty, and did not at my first approaches seem to have any aversion to me; but as my natural taciturnity hindered me

from shewing myself to the best advantage, she by degrees began to look upon me as a very silly fellow, and being resolved to regard merit more than any thing else in the persons who made their applications to her, she married a captain of dragoons who happened to be beating up for recruits in those parts.

This unlucky accident has given me an aversion to pretty fellows ever since, and discouraged me from trying my fortune with the fair sex. The observations which I made in this conjuncture, and the repeated advices which I received at that time from the good old man above-mentioned, have produced the following Essay upon Love and Marriage.

The pleasantest part of a man's life is generally that which passes in courtship, provided his passion be sincere, and the party beloved kind with discretion. Love, desire, hope, all the pleasing motions of the soul, rise in the pursuit.

It is easier for an artful man, who is not in love, to persuade his mistress he has a passion for her, and to succeed in his pursuits, than for one who loves with the greatest violence. True love hath ten thousand griefs, impatiences, and resentments, that render a man unamiable in the eyes of the person whose affection he solicits; besides, that it sinks his figure, gives him fears, apprehensions, and poorness of spirit, and often makes him appear ridiculous where he has a mind to recommend himself.

Those marriages generally abound most with love and constancy, that are preceded by a long courtship. The passion should strike root, and gather strength before marriage be grafted on it. A long course of hopes and expectations fixes the idea in our minds, and habituates us to a fondness of the person beloved.

There is nothing of so great importance to us, as the good qualities of one to whom we join ourselves for life; they do not only make our present state agreeable, but often determine our happiness to all eternity. Where the choice is left to friends

the chief point under consideration is an estate: where the parties choose for themselves, their thoughts turn most upon the person. They have both their reasons. The first would procure many conveniences and pleasures of life to the party whose interests they espouse; and at the same time may hope that the wealth of their friend will turn to their own credit and advantage. The others are preparing for themselves a perpetual feast. A good person does not only raise, but continue love, and breeds a secret pleasure and complacency in the beholder, when the first heats of desire are extinguished. It puts the wife or husband in countenance both among friends and strangers, and generally fills the family with a healthy and beautiful race of children.

I should prefer a woman that is agreeable in my own eye, and not deformed in that of the world, to a celebrated beauty. If you marry one remarkably beautiful, you must have a violent passion for her, or you have not the proper taste of her charms; and if you have such a passion for her, it is odds but it will be imbittered with fears and jealousies.

Good-nature, and evenness of temper, will give you an easy companion for life; virtue and good sense, an agreeable friend; love and constancy, a good wife or husband. Where we meet one person with all these accomplishments, we find an hundred without any one of them. The world, notwithstanding, is more intent on trains and equipages, and all the showy parts of life; we love rather to dazzle the multitude, than consult our proper interest; and, as I have elsewhere observed, it is one of the most unaccountable passions of human nature, that we are at greater pains to appear easy and happy to others, than really to make ourselves so. Of all disparities, that in humour makes the most unhappy marriages, yet scarce enters into our thoughts at the contracting of them. Several that are in this respect unequally yoked, and uneasy for life, with a person of a particular character,

might have been pleased and happy with a person of a contrary one, notwithstanding they are both perhaps equally virtuous and laudable in their kind.

Before marriage we cannot be too inquisitive and discerning in the faults of the person beloved, nor after it too dim-sighted and superficial. However perfect and accomplished the person appears to you at a distance, you will find many blemishes and imperfections in her humour, upon a more intimate acquaintance, which you never discovered or perhaps suspected. Here, therefore, discretion and good-nature are to shew their strength; the first will hinder your thoughts from dwelling on what is disagreeable; the other will raise in you all the tenderness of compassion and humanity, and by degrees soften those very imperfections into beauties.

Marriage enlarges the scene of our happiness and miseries. A marriage of love is pleasant; a marriage of interest easy; and a marriage, where both meet, happy. A happy marriage has in it all the pleasures of friendship, all the enjoyments of sense and reason, and indeed, all the sweets of life. Nothing is a greater mark of a degenerate and vicious age, than the common ridicule which passes on this state of life. It is, indeed, only happy in those who can look down with scorn or neglect on the impieties of the times, and tread the paths of life together in a constant uniform course of virtue.[1] C.

[1] The original edition gives this paper with the letter C., and it was reprinted by Tickell as Addison's. The omission of the C. in the editions of 1712 have raised some doubts about the propriety of attributing it to Addison—a question which may be safely left to those, who, like Hurd, find so wide a difference between Addison and his colleague on every occasion.—G.

No. 262. MONDAY, DECEMBER 31.

Nulla venenato littera mista joco est.
OVID. Trist. ii. 566.

Satirical reflections I avoid.

I THINK myself highly obliged to the public for their kind acceptance of a paper which visits them every morning, and has in it none of those seasonings that recommend so many of the writings which are in vogue among us.

As, on the one side, my paper has not in it a single word of news, a reflection in politics, nor a stroke of party; so, on the other, there are no fashionable touches of infidelity, no obscene ideas, no satires upon priesthood, marriage, and the like popular topics of ridicule; no private scandal, nor any thing that may tend to the defamation of particular persons, families, or societies.

There is not one of these above-mentioned subjects that would not sell a very indifferent paper, could I think of gratifying the public by such mean and base methods; but, notwithstanding I have rejected every thing that savours of party, every thing that is loose and immoral, and every thing that might create uneasiness in the minds of particular persons, I find that the demand of my papers has increased every month since their first appearance in the world. This does not, perhaps, reflect so much honour upon myself, as on my readers, who give a much greater attention to discourses of virtue and morality, than ever I expected, or indeed could hope.

When I broke loose from that great body of writers who have employed their wit and parts in propagating* of vice and irreli-

* When a participle is used instead of a substantive, the particle *the* should precede it. We may either say—*in propagating vice*, or, *in the propagating of vice*; but not, *in propagating of vice*.—H.

gion, I did not question but I should be treated as an odd kind of fellow that had a mind to appear singular in my way of writing: but the general reception I have found, convinces me that the world is not so corrupt as we are apt to imagine; and that if those men of parts who have been employed in vitiating the age, had endeavoured to rectify and amend it, they needed not have sacrificed their good sense and virtue to their fame and reputation. No man is so sunk in vice and ignorance, but there are still some hidden seeds of goodness and knowledge in him; which give him a relish of such reflections and speculations as have an aptness to improve the mind, and to make the heart better.

I have shewn in a former paper, with how much care I have avoided all such thoughts as are loose, obscene, or immoral; and I believe my reader would still think the better of me, if he knew the pains I am at in qualifying what I write after such a manner, that nothing may be interpreted as aimed at private persons. For this reason, when I draw any faulty character, I consider all those persons to whom the malice of the world may possibly apply it, and take care to dash it with such particular circumstances as may prevent all such ill-natured applications. If I write any thing on a black man, I run over in my mind all the eminent persons in the nation who are of that complexion: when I place an imaginary name at the head of a character, I examine every syllable and letter of it, that it may not bear any resemblance to one that is real. I know very well the value which every man sets upon his reputation, and how painful it is to be exposed to the mirth and derision of the public, and should therefore scorn to divert my reader at the expence of any private man.

As I have been thus tender of every particular person's reputation, so I have taken more than ordinary care not to give offence to those who appear in the higher figures of life. I would

not make myself merry even with a piece of pasteboard that is invested with a public character; for which reason I have never glanced upon the late designed procession of his Holiness and his attendants, notwithstanding it might have afforded matter to many ludicrous speculations.[1] Among those advantages which the public may reap from this paper, it is not the least, that it draws men's minds[a] off from the bitterness of party, and furnishes them with subjects of discourse that may be treated without warmth or passion. This is said to have been the first design of those gentlemen who set on foot the Royal Society; and had then a very good effect, as it turned many of the greatest geniuses of that age to the disquisitions of natural knowledge, who, if they had engaged in politics, with the same parts and application, might have set their country in a flame. The air-pump, the barometer, the quadrant, and the like inventions, were thrown out to these busy spirits, as tubs and barrels are to a whale, that he may let the ship sail on without disturbance, while he diverts himself with those innocent amusements.[2] [b]

I have been so very scrupulous in this particular, of not hurting any man's reputation, that I have forborn mentioning even

[1] "This is Queen Elizabeth's birth-day, usually kept in this town by apprentices, &c.; but the Whigs designed a mighty procession by midnight, and had laid out a thousand pounds to dress up the pope, devil, cardinals, Sachverel, &c., and carry them with torches about and burn them. They did it by contribution. Garth gave five guineas.—But they were seized last night by order of the Secretary.—They had some very foolish and mischievous designs, &c., &c." V. Swift's Journal to Stella; Lett. 35.—G.

[2] Johnson's Lives of English Poets, vol. ii. p. 364: 8vo. 1781.—C.

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[a] *Men's minds.* *Men's* for the genitive plural of *man*, is not allowable. We say, a *man's mind*, but we can only say, *the minds of men*, as Mr. Addison should have done here.—H.

[b] This looks as if the author had a political aim, even in this mild paper. But it is to be remembered, that the party in power could profit by this expedient: and not the party in opposition, whose cause favoured; which sets the purity of his intentions, and the merit of work, in the clearest light.—H.

such authors as I could not name with honour. This I must confess to have been a piece of very great self-denial: for as the public relishes nothing better than the ridicule which turns upon a writer of any eminence, so there is nothing which a man that has but a very ordinary talent in ridicule may execute with greater ease. One might raise laughter for a quarter of a year ogether upon the works of a person who has published but a very few volumes. For which reason I am astonished, that those who have appeared against this paper have made so very little of it. The criticisms which I have hitherto published, have been made with an intention rather to discover beauties and excellencies in the writers of my own time, than to publish any of their faults and imperfections. In the mean while, I should take it for a very great favour from some of my underhand detractors, if they would break all measures with me so far, as to give me a pretence for examining their performances with an impartial eye; nor shall I look upon it as a breach of charity to criticise the author, so long as I keep clear of the person.

In the mean while, till I am provoked to such hostilities, I shall from time to time endeavour to do justice to those who have distinguished themselves in the politer parts of learning, and to point out such beauties in their works as may have escaped the observation of others.

As the first place among our English poets is due to Milton, and as I have drawn more quotations out of him than from any other, I shall enter into a regular criticism upon his Paradise Lost, which I shall publish every Saturday, 'till I have given my thoughts upon that poem. I shall not, however, presume to impose upon others my own particular judgment on this author, but only deliver it as my private opinion. Criticism is of a large extent, and every particular master in this art has his favourite passages in an author, which do not equally strike the best judges.

It will be sufficient for me if I discover many beauties or imperfections which others have not attended to, and I should be very glad to see any of our eminent writers publish their discoveries on the same subject. In short, I would always be understood to write my papers of criticism in the spirit which Horace has expressed in those two famous lines;

——————Si quid novisti rectius istis,
Candidus imperti; si non, his utere mecum.
1 Ep. vi. ult.

'If you have made any better remarks of your own, communicate them with candour; if not, make use of these I present you with.' [1] C.

No. 265. THURSDAY, JANUARY 3.

Dixerit e multis aliquis, Quid virus in angues
Adjicis? et rabidæ tradis ovile lupæ?
OVID. DE ART. AM. iii. 7.

But some exclaim, What frenzy rules your mind?
Would you increase the craft of womankind?
Teach them new wiles and arts? as well you may
Instruct a snake to bite, or wolf to prey.
CONGREVE.

ONE of the fathers, if I am rightly informed, has defined a woman to be ζῶον φιλοκόσμον, 'An animal that delights in finery.' I have already treated of the sex in two or three papers, conformably to this definition, and have in particular observed, that in all ages they have been more careful than the men to adorn that part of the head, which we generally call the outside.

This observation is so very notorious, that when in ordinary

[1] The note at the end of No. 261 applies to this also.—G.

discourse we say a man has a fine head, a long head, or a good head, we express ourselves metaphorically, and speak in relation to his understanding; whereas when we say of a woman, she has a fine, a long, or a good head, we speak only in relation to her commode.[1]

It is observed among birds, that nature has lavished all her ornaments upon the male, who very often appears in a most beautiful head-dress; whether it be a crest, a comb, a tuft of feathers, or a natural little plume, erected like a kind of pinnacle on the very top of the head. As nature, on the contrary, has poured out her charms in the greatest abundance upon the female part of our species, so they are very assiduous in bestowing upon themselves the finest garnitures of art. The peacock, in all his pride, does not display half the colours that appear in the garments of a British lady, when she is dressed either for a ball or a birth-day.

But to return to our female heads. The ladies have been for some time in a kind of moulting season, with regard to that part of their dress, having cast great quantities of ribbon, lace, and cambric, and in some measure reduced that part of the human figure to the beautiful globular form which is natural to it. We have for a great while expected what kind of ornament would be substituted in the place of those antiquated commodes. But our female projectors were all the last summer so taken up with the improvement of their petticoats, that they had not time to attend to any thing else; but[a] having at length sufficiently adorned their ower parts, they now begin to turn their thoughts upon the other

[1] V. No. 98—note, and Swift's Works, vol. xxiii. p. 97, cr. 8vo. ed. 1769.—C.

[a] *But*, began this sentence, and therefore can have no business here. One of them should be omitted; if the *last*, a new sentence should begin at this place. But, I think, the *first* had better been struck out.—H.

extremity, as well remembering the old kitchen proverb, That if you light a fire at both ends, the middle will shift for itself.

I am engaged in this speculation by a sight which I lately met with at the opera. As I was standing in the hinder part of the box, I took notice of a little cluster of women sitting together in the prettiest coloured hoods that I ever saw. One of them was blue, another yellow, and another philomot;* the fourth was of a pink colour, and the fifth of a pale green. I looked with as much pleasure upon this little party-coloured assembly, as upon a bed of tulips, and did not know at first whether it might not be an embassy of Indian queens; but upon my going about into the pit, and taking them in front, I was immediately undeceived, and saw so much beauty in every face, that I found them all to be English. Such eyes and lips, cheeks and foreheads, could be the growth of no other country. The complexion of their faces hindered me from observing any further the colour of their hoods, though I could easily perceive by that unspeakable satisfaction which appeared in their looks, that their own thoughts were wholly taken up on those pretty ornaments they wore upon their heads.

I am informed that this fashion spreads daily, insomuch that the Whig and Tory ladies begin already to hang out different colours, and to shew their principles in their head-dress. Nay, if I may believe my friend Will Honeycomb, there is a certain old coquette of his acquaintance, who intends to appear very suddenly in a rainbow hood, like the Iris in Dryden's Virgil, not questioning but that among such a variety of colours she shall have a charm for every heart.

My friend Will, who very much values himself upon his great insights into gallantry, tells me, that he can already guess at the humour a lady is in by her hood, as the courtiers of Morocco

* *Philomot*, a faint, brownish yellow, like that of a dead leaf "*Feuil morte.*" –H.

know the disposition of their present emperor by the colour of the dress which he puts on. When Melesinda wraps her head in flame colour, her heart is set upon execution. When she covers it with purple, I would not, says he, advise her lover to approach her; but if she appears in white, it is peace, and he may hand her out of her box with safety.

Will informs me likewise, that these hoods may be used as signals. Why else, says he, does Cornelia always put on a black hood when her husband is gone into the country?

Such are my friend Honeycomb's dreams of gallantry. For my own part I impute this diversity of colours in the hoods to the diversity of complexion in the faces of my pretty country women. Ovid in his Art of Love, has given some precepts as to this particular, though I find they are different from those which prevail among the moderns. He recommends a red striped silk to the pale complexion; white to the brown, and dark to the fair. On the contrary, my friend Will, who pretends to be a greater master in this art than Ovid, tells me, that the palest features look the most agreeable in white sarcenet; that a face which is over-flushed, appears to advantage in the deepest scarlet, and that the darkest complexion is not a little alleviated by a black hood In short, he is for losing the colour of the face in that of the hood, as a fire burns dimly, and a candle goes half out, in the light of the sun. This, says he, your Ovid himself has hinted, where he treats of these matters, when he tells us that the Blue-Water-nymphs are dressed in sky-coloured garments; and that Aurora, who always appears in the light of the rising sun, is robed in saffron.

Whether these his observations are justly grounded I cannot tell; but I have often known him, as we have stood together behind the ladies, praise or dispraise the complexion of a face

which he never saw, from observing the colour of her hood, and has been very seldom out in these his guesses.

As I have nothing more at heart than the honour and improvement of the fair sex,[1] I cannot conclude this paper without an exhortation to the British ladies, that they would excel the women of all other nations as much in virtue and good sense, as they do in beauty; which they may certainly do, if they will be as industrious to cultivate their minds, as they are to adorn their bodies, in the mean while I shall recommend to their most serious consideration the saying of an old Greek poet, C.

Γυναικὶ κόσμος ὁ τρόπος, καὶ οὐ χρυσία.[2]
Woman's ornament is her character, not jewelry

No. 267. SATURDAY, JANUARY 5.

Cedite Romani Scriptores, cedite Graii.
PROPERT.
Give place, ye Roman and ye Grecian wits.

THERE[a] is nothing in nature more irksome than general discourses, especially when they turn chiefly upon words. For this reason I shall wave the discussion of that point which was started some years since, Whether Milton's Paradise Lost may be called an heroic poem? those who will not give it that title, may call it (if they please) a Divine Poem. It will be sufficient to its

[1] "I will not meddle with the Spectator let him 'fair sex' it to the world's end." Swift, ut sup. p. 158.—C.

[2] V. Nichols's note to No. 212 of the Tatler, for some details on female dress.—G.

[a] These papers on Milton, being dictated by taste, and written with elegance, were extremely well received by the public. It was taken for granted that these necessary qualities were, of themselves, sufficient to form a great critic.—H.

perfection, if it has in it all the beauties of the highest kind of poetry; and as for those who alledge it is not an heroic poem they advance no more to the diminution of it, than if they should say Adam is not Æneas, nor Eve, Helen.

I shall therefore examine it by the rules of epic poetry, and see whether it falls short of the Iliad or Æneid, in the beauties hich are essential to that kind of writing. The first thing to be considered in an epic poem, is the fable, which is perfect or imperfect, according as the action which it relates is more or less so. This action should have three qualifications in it. First, it should be but one action. Secondly, it should be an entire action; and thirdly, it should be a great action. To consider the action of the Iliad, Æneid, and Paradise Lost, in these three several lights. Homer, to preserve the unity of his action, hastens into the midst of things, as Horace has observed; had he gone up to Leda's egg, or begun much later, even at the rape of Helen, or the investing of Troy, it is manifest that the story of the poem would have been a series of several actions. He therefore opens his poem with the discord of his princes, and artfully interweaves, in the several succeeding parts of it, an account of every thing material which relates to them, and had passed before this fatal dissension. After the same manner Æneas makes his first appearance in the Tyrrhene seas, and within sight of Italy, because the action proposed to be celebrated was that of his settling himself in Latium. But because it was necessary for the reader to know what had happened to him in the taking of Troy, and in the preceding parts of his voyage, Virgil makes his hero relate it by way of episode in the second and third books of the Æneid. The contents of both which books come before those of the first book in the thread of the story, though for preserving of this unity of action, they follow it in the disposition of the poem. Milton, in imitation of these two great poets, opens his Paradise Lost with

an infernal council plotting the fall of man, which is the action he proposed to celebrate; and as for those great actions, the battle of the angels, and the creation of the world, (which preceded in point of time, and which, in my opinion, would have entirely destroyed the unity of his principal action, had he related them in the same order that they happened) he cast them into the fifth, sixth, and seventh books, by way of episode to this noble poem.

Aristotle himself allows, that Homer has nothing to boast of as to the unity of his fable, though at the same time, that great critic and philosopher endeavours to palliate this imperfection in the Greek poet, by imputing it in some measure to the very nature of an epic poem. Some have been of opinion, that the Æneid also labours in this particular, and has episodes which may be looked upon as excrescencies rather than as parts of the action On the contrary, the poem which we have now under our consideration, hath no other episodes than such as naturally arise from the subject, and yet is filled with such a multitude of astonishing incidents, that it gives us at the same time a pleasure of the greatest variety, and of the greatest simplicity; *uniform in its nature, though diversified in its execution.*[1]

I must observe, also, that as Virgil, in the poem, which was designed to celebrate the original of the Roman empire, has described the birth of its great rival, the Carthaginian commonwealth; Milton, with the like art, in his poem on the Fall of Man, has related the fall of those angels who are his professed enemies. Beside the many other beauties in such an episode, its running parallel with the great action of the poem, hinders it from breaking the unity so much as another episode would have done, that had not so great an affinity with the principal subject. In short, this is the same kind of beauty which the critics ad-

[1] The clause in Italics is not in the original folio.—C.

mire[a] in the Spanish Friar, or the Double Discovery, where the two different plots look like counterparts and copies of one another.[1]

The second qualification required in the action of an epic poem is, that it should be an entire action: an action is entire when it is complete in all its parts; or, as Aristotle describes it, when it consists of a beginning, a middle, and an end. Nothing should go before it, be intermixed with it, or follow after it, that is not related to it; as, on the contrary, no single step should be omitted in that just and regular process which it must be supposed to take from its original to its consummation. Thus we see the anger of Achilles in its birth, its continuance, and effects; and Æneas's settlement in Italy, carried on through all the oppositions in his way to it both by sea and land. The action in Milton excels (I think) both the former in this particular; we see it contrived in hell, executed upon earth, and punished by heaven. The parts of it are told in the most distinct manner, and grow out of one another in the most natural order.

The third qualification of an epic poem is its greatness. The anger of Achilles was of such consequence, that it embroiled the kings of Greece, destroyed the heroes of Asia, and engaged all the gods in factions. The settlement of Æneas in Italy produced the Cæsars, and gave birth to the Roman empire. Milton's subject was still greater than either of the former; it does not determine the fate of single persons or nations, but of a whole species. The united powers of hell are joined together for the destruction of mankind, which they effected in part, and would have completed, had not Omnipotence itself interposed. The

[1] A tragi-comedy, by Dryden.—C.

[a] *The same kind of beauty which the critics admire.* This *likeness* of two plots could never have been thought a *beauty*, if, to have two different plots, of any kind, in the same drama, had not been a *fault*.—H.

principal actors are man in his greatest perfection, and woman in her highest beauty. Their enemies are the fallen angels; the Messiah their friend, and the Almighty their protector. In short, every thing that is great in the whole circle of being, whether within the verge of nature, or out of it, has a proper part assigned it in this admirable poem.

In poetry, as in architecture, not only the whole, but the principal members, and every part of them, should be great. I will not presume to say, that the book of Games* in the Æneid, or that in the Iliad, are not of this nature; nor to reprehend Virgil's simile of a top, and many others of the same kind in the Iliad, as liable to any censure in this particular; but I think we may say, without derogating from those wonderful performances, that there is an indisputable and unquestioned magnificence in every part of Paradise Lost, and, indeed, a much greater than could have been formed upon any Pagan system.

But Aristotle, by the greatness of the action, does not only mean that it should be great in its nature, but also in its duration; or, in other words, that it should have a due length in it, as well as what we properly call greatness. The just measure of this kind of magnitude, he explains by the following similitude. An animal, no bigger than a mite, cannot appear perfect to the eye, because the sight takes it in at once, and has only a confused idea of the whole, and not a distinct idea of all its parts; if, on the contrary, you should suppose an animal of ten thousand furlongs in length, the eye would be so filled with a single part of it, that it could not give the mind an idea of the whole. What these animals are to the eye, a very short or a very long action would be to the memory. The first would be, as it were,

* *The book of Games.* A mere prejudice. The critic forgets that the *Games* were ennobled, in the ideas of Paganism, by being made a part of the public religion.—H.

lost and swallowed up by it, and the other difficult to be contained in it. Homer and Virgil have shewn their principal art in this particular; the action of the Iliad, and that of the Æneid were in themselves exceeding short; but are so beautifully extended and diversified by the invention of episodes, and the machinery of the gods, with the like poetical ornaments, that they make up an agreeable story sufficient to employ the memory without overcharging it. Milton's action is enriched with such variety of circumstances, that I have taken as much pleasure in reading the contents of his books, as in the best invented story I ever met with. It is possible, that the traditions on which the Iliad and Æneid were built, had more circumstances in them than the history of the Fall of Man, as it is related in scripture. Besides, it was easier for Homer and Virgil to dash the truth with fiction, as they were in no danger of offending the religion of their country by it. But as for Milton, he had not only a very few circumstances upon which to raise his poem, but was also obliged to proceed with the greatest caution in every thing that he added out of his own invention. And, indeed, notwithstanding all the restraints he was under, he has filled his story with so many surprising incidents, which bear so close an analogy with what is delivered in holy writ, that it is capable of pleasing the most delicate reader, without giving offence to the most scrupulous.

The modern critics have collected, from several hints in the Iliad and Æneid, the space of time which is taken up by the action of each of those poems; but as a great part of Milton's story was transacted in regions that lie out of the reach of the sun, and the sphere of day, it is impossible to gratify the reader with such a calculation, which, indeed, would be more curious than instructive; none of the critics, either ancient or modern,

having laid down rules to circumscribe the action of an epic poem with any determined number of years, days, or hours.

[a] But of this more particularly hereafter.[1]

No. 273. SATURDAY, JANUARY 12.

——Notandi sunt tibi Mores.
Hor. Ars Poet. 156.
Note well the *manners*.

Having examined the action of Paradise Lost, let us in the next place consider the actors. This is Aristotle's method of considering, first the fable, and secondly, the manners; or, as we generally call them in English, the fable and the characters.

Homer has excelled all the heroic poets that ever wrote, in the multitude and variety of his characters. Every god that is admitted into his poem, acts a part which would have been suitable to no other deity. His princes are as much distinguished by their manners as by their dominions; and even those among them, whose characters seem wholly made up of courage, differ from one another as to the particular kinds of courage in which they excel. In short, there is scarce a speech or action in the Iliad, which the reader may not ascribe to the person that speaks or acts, without seeing his name at the head of it.

Homer does not only out-shine all other poets in the variety, but also in the novelty of his characters. He hath introduced among his Grecian princes a person who had lived thrice the age of man, and conversed with Theseus, Hercules, Polyphemus, and

[1] Some editions read—*This piece of criticism on Milton's Paradise Lost shall be carried on in the following Saturday's papers.*—G.

[a] Vid Spect. 308.

the first race of heroes. His principal actor is the son of a goddess, not to mention the offspring of other deities, who have likewise a place in his poem, and the venerable Trojan prince, who was the father of so many kings and heroes. There is in these several characters of Homer, a certain dignity as well as novelty, which adapts them in a more peculiar manner to the nature of an heroic poem. Though at the same time, to give them the greater variety, he has described a Vulcan, that is, a buffoon among his gods, and a Thersites among his mortals.

Virgil falls infinitely short of Homer in the characters of his poem, both as to their variety and novelty. Æneas is, indeed, a perfect character; but as for Achates, though he is styled the hero's friend, he does nothing in the whole poem which may deserve that title. Gyas, Mnestheus, Sergestus, and Cloanthus, are all of them men of the same stamp and character.

——fortemque Gyan, fortemque Cloanthum:
VIRG.

There are, indeed, several natural incidents in the part of Ascanius; as that of Dido cannot be sufficiently admired. I do not see any thing new or particular in Turnus. Pallas and Evander are remote copies of Hector and Priam, as Lausus and Mezentius are almost parallels to Pallas and Evander. The characters of Nisus and Euryalus are beautiful, but common. We must not forget the parts of Sinon, Camilla, and some few others, which are fine improvements on the Greek poet. In short, there is neither that variety nor novelty in the persons of the Æneid, which we meet with in those of the Iliad.

If we look into the characters of Milton, we shall find that he has introduced all the variety his fable was capable of receiving. The whole species of mankind was in two persons at the time to which the subject of this poem is confined. We have, however,

four distinct characters in these two persons. We see man and woman in the highest innocence and perfection, and in the most abject state of guilt and infirmity. The two last characters are, indeed, very common and obvious; but the two first are not only more magnificent, but more new, than any characters in Virgil or Homer, or indeed in the whole circle of nature.

Milton was so sensible of this defect in the subject of hi poem, and of the few characters it would afford him, that he has brought into it two actors of a shadowy fictitious nature, in the persons of Sin and Death, by which means he has wrought into the body of his fable a very beautiful and well-invented allegory.[a] But, notwithstanding the fineness of this allegory may atone for it in some measure, I cannot think that persons of such a chimerical existence are proper actors in an epic poem; because there is not that measure of probability annexed to them, which is requisite in writings of this kind, as I shall shew more at large hereafter.

Virgil has, indeed, admitted Fame as an actress in the Æneid, but the part she acts is very short, and none of the most admired circumstances in that divine work. We find in the mock-heroic poems, particularly in the Dispensary and the Lutrin,[1] several allegorical persons of this nature, which are very beautiful in those compositions, and may, perhaps, be used as an argument,[b] that the authors of them were of opinion, such characters might

[1] Garth's Dispensary and Boileau's Lutrin; the first nearly forgotten: the second as highly honored as ever.—G.

[a] Vide Spect. 279.

[b] *And may, perhaps, be used as an argument.* *What* may be used as an argument? Why, either the *allegorical persons*, or the *beauty* they have in such compositions. Very inaccurately expressed, take it which way you will. The whole had been better in some such form as this: "We find in mock-heroic poems, particularly in the *Dispensary*, and the *Lutrin*, several allegorical persons of this nature; and the beauty, they are seen to have in those compositions, may induce some to believe that the authors of them might think such characters fit to be employed in the serious epic."—H.

have a place in an epic work. For my own part, I should be glad the reader would think so, for the sake of the poem I am now examining; and must further add, that if such empty unsubstantial beings may be ever made use of on this occasion, never were any more nicely imagined, and employed in more proper actions, than those of which I am now speaking.

Another principal actor in this poem is the great enemy of mankind. The part of Ulysses in Homer's Odyssey is very much admired by Aristotle, as perplexing that fable with very agreeable plots and intricacies, not only by the many adventures in his voyage, and the subtility of his behaviour, but by the various concealments and discoveries of his person in several parts of that poem. But the crafty being I have now mentioned makes a much longer voyage than Ulysses, puts in practice many more wiles and stratagems, and hides himself under a greater variety of shapes and appearances, all of which are severally detected, to the great delight and surprise of the reader.

We may likewise observe with how much art the poet has varied several characters of the persons that speak* in his infernal assembly. On the contrary, how has he represented the whole Godhead exerting itself towards man in its full benevolence, under the three-fold distinction of a Creator, a Redeemer, and a Comforter!

Nor must we omit the person of Raphael, who, amidst his tenderness and friendship for man, shews such a dignity and condescension in all his speech and behaviour, as are suitable to a superior nature. The angels are, indeed, as much diversified in Milton, and distinguished by their proper parts, as the gods are in Homer or Virgil. The reader will find nothing ascribed to

* *Has varied several characters of the persons that speak.* He means, I suppose, and should therefore have said—"*Has varied the characters of the several persons that speak,*" &c.—H.

Uriel Gabriel, Michael, or Raphael, which is not in a particular manner suitable to their respective characters.[1]

There is another circumstance in the principal actors of the Iliad and Æneid, which gives a peculiar beauty to those two poems, and was therefore contrived with very great judgment. I mean the authors having chosen for their heroes, persons who were so nearly related to the people for whom they wrote: Achilles was a Greek, and Æneas the remote founder of Rome. By this means their countrymen (whom they principally proposed to themselves for their readers) were particularly attentive to all the parts of their story, and sympathized with their heroes in all their adventures. A Roman could not but rejoice in the escapes successes, and victories, of Æneas; and be grieved at any defeats, misfortunes, or disappointments, that befel him; as a Greek must have had the same regard for Achilles. And it is plain that each of those poems have lost[a] this great advantage, among those readers to whom their heroes are as strangers, or indifferent persons.

Milton's poem is admirable in this respect, since it is impossible for any of its readers, whatever nation, country or people, he may belong to, not to be related to the persons who are the principal actors in it; but what is still infinitely more to its advantage, the principal actors in this poem are not only our progenitors, but our representatives. We have an actual interest in every thing they do, and no less than our utmost happiness is concerned, and lies at stake in their behaviour.

I shall subjoin, as a corollary to the foregoing remark, an admirable observation out of Aristotle, which hath been very

[1] These two last sentences were not in the original paper in folio.—C.

[a] *Each of those poems have lost.* To make the grammar exact, he should have said—"*Those poems have, each of them, lost this,*" &c.

much misrepresented in the quotations of some modern critics. "If a man of perfect and consummate virtue falls into a misfortune, it raises our pity, but not our terror, because we do not fear that it may be our own case, who do not resemble the suffering person. But (as that great philosopher adds) if we see a man of virtue, mixt with infirmities, fall into any misfortune, it does not only raise our pity, but our terror; because we are afraid that the like misfortune may happen to ourselves, who resemble the character of the suffering person."

I shall only remark in this place, that the foregoing observation of Aristotle, though it may be true in other occasions, does not hold in this; because in the present case, though the persons who fall into misfortune are of the most perfect and consummate virtue, it is not to be considered as what may possibly be, but what actually is our own case; since we are embarked with them on the same bottom, and must be partakers of their happiness or misery.

In this, and some other very few instances, Aristotle's rules for epic poetry (which he had drawn from his reflections upon Homer) cannot be supposed to square exactly with the heroic poems which have been made since his time; since it is evident to every impartial judge, his rules would still have been more perfect, could he have perused the Æneid which was made some hundred years after his death.

In my next I shall go through other parts of Milton's poem; and hope that what I shall there advance, as well as what I have already written, will not only serve as a comment upon Milton but upon Aristotle. L.

No. 279. SATURDAY, JANUARY 19.

Reddere personæ scit convenientia cuique.
HOR. Ars Poet. 316.
He knows what best befits each character.

WE have already taken a general survey of the fable and characters in Milton's Paradise Lost: the parts which remain to be considered, according to Aristotle's method, are the sentiments and the language. Before I enter upon the first of these, I must advertise my reader, that it is my design, as soon as I have finished my general reflections on these four several heads, to give particular instances out of the poem now before us, of beauties and imperfections which may be observed under each of them, as also of such other particulars as may not properly fall under any of them. This I thought fit to premise, that the reader may not judge too hastily of this piece of criticism, or look upon it as imperfect, before he has seen the whole extent of it.

The sentiments in an epic poem are the thoughts and behaviour which the author ascribes to the persons whom he introduces, and are just when they are conformable to the characters of the several persons. The sentiments have likewise a relation to things as well as persons, and are then perfect when they are such as are adapted to the subject. If in either of these cases the poet endeavours to argue or explain, magnify or diminish, to raise love or hatred, pity or terror, or any other passion, we ought to consider whether the sentiments he makes use of are proper for those ends. Homer is censured by the critics for his defect as to this particular in several parts of the Iliad and Odyssey; though at the same time, those who have treated this great poet with candour, have attributed this defect to the times in which he lived. It was the fault of the age, and not of Homer, if there

wants that delicacy in some of his sentiments, which now appears in the works of men of a much inferior genius. Besides, if there are blemishes in any particular thoughts, there is an infinite beauty in the greatest part of them. In short, if there are many poets who would not have fallen into the meanness of some of his sentiments, there are none who could have risen up to the greatness of others. Virgil has excelled all others in the propriety of his sentiments. Milton shines likewise very much in this particular: nor must we omit one consideration which adds to his honour and reputation. Homer and Virgil introduced persons whose characters are commonly known among men, and such as are to be met with either in history, or in ordinary conversation. Milton's characters, most of them, lie out of nature, and were to be formed purely by his own invention. It shows a greater genius in Shakespear to have drawn his Caliban, than his Hotspur or Julius Cæsar: the one was to be supplied out of his own imagination, whereas the other might have been formed upon tradition, history, and observation. It was much easier, therefore, for Homer to find proper sentiments for an assembly of Grecian generals, than for Milton to diversify his infernal council with proper characters, and inspire them with a variety of sentiments. The loves of Dido and Æneas are only copies of what has passed between other persons. Adam and Eve, before the fall, are a different species from that of mankind, who are descended from them; and none but a poet of the most unbounded invention, and the most exquisite judgment, could have filled their conversation and behaviour with so many circumstances during their state of innocence.

Nor is it sufficient for an epic poem to be filled with such thoughts as are natural, unless it abound also with such as are sublime. Virgil in this particular falls short of Homer. He has not, indeed, so many thoughts that are low and vulgar; but at

the same time has not so many thoughts that are sublime and noble. The truth of it is, Virgil seldom rises into very astonishing sentiments, where he is not fired by the Iliad. He every where charms and pleases us by the force of his own genius; but seldom elevates and transports us where he does not fetch his hints from Homer.

Milton's chief talent, and, indeed, his distinguishing excellence, lies in the sublimity of his thoughts. There are others of the moderns who rival him in every other part of poetry; but in the greatness of his sentiments he triumphs over all the poets both modern and ancient, Homer only excepted.[a] It is impossible for the imagination of man to distend itself with greater ideas, than those which he has laid together in his first, second, and sixth books. The seventh, which describes the creation of the world, is likewise wonderfully sublime, though not so apt to stir up emotion in the mind of the reader, nor consequently so perfect in the epic way of writing, because it is filled with less action. Let the judicious reader compare what Longinus has observed on several passages in Homer, and he will find parallels for most of them in the Paradise Lost.

From what has been said we may infer, that as there are two kinds of sentiments, the natural and the sublime, which are always to be pursued in an heroic poem, there are also two kinds of thoughts which are carefully to be avoided. The first are such as are affected and unnatural; the second, such as are mean and vulgar. As for the first kind of thoughts, we meet with little or nothing that is like them in Virgil; he has none of those trifling points and puerilities that are so often to be met with in Ovid, none of the epigrammatic turns of Lucan, none of those swelling sentiments which are so frequently in Statius and Claudian, none

[a] *Homer only excepted.* He might have said, with truth, "Homer himself *not* excepted."—H.

of those mixed embellishments of Tasso. Every thing is just and natural. His sentiments show that he had a perfect insight into human nature, and that he knew every thing which was the most proper to affect it.

Mr. Dryden has in some places, which I may hereafter take notice of, misrepresented Virgil's way of thinking as to this particular, in the translation he has given us of the Æneid. I do not remember that Homer any where falls into the faults abovementioned, which were, indeed, the false refinements of later ages. Milton, it must be confest, has sometimes erred in this respect, as I shall shew more at large in another paper: though, considering all the poets of the age in which he writ were infected with this wrong way of thinking, he is rather to be admired that he did not give more into it, than that he did sometimes comply with the vicious taste which still prevails so much among modern writers.

But since several thoughts may be natural which are low and groveling, an epic poet should not only avoid such sentiments as are unnatural or affected, but also such as are mean and vulgar. Homer has opened a great field of raillery to men of more delicacy than greatness of genius, by the homeliness of some of his sentiments. But, as I have before said, these are rather to be imputed to the simplicity of the age in which he lived, to which I may also add, of that which he described, than to any imperfection in that divine poet. Zöilus, among the ancients, and Monsieur Perrault among the moderns, pushed their ridicule very far upon him, on account of some such sentiments. There is no blemish to be observed in Virgil under this head, and but a very few in Milton.

I shall give but one instance of this impropriety of thought in Homer, and at the same time compare it with an instance of the same nature, both in Virgil and Milton. Sentiments which

raise laughter can very seldom be admitted with any decency into an heroic poem, whose business is to excite passions of a much nobler nature. Homer, however, in his characters of Vulcan and Thersites, in his story of Mars and Venus, in his behaviour of Irus, and in other passages, has been observed to have lapsed into the burlesque character, and to have departed from that serious air which seems essential to the magnificence of an epic poem. I remember but one laugh in the whole Æneid, which rises in the fifth book upon Monœtes, where he is represented as thrown overboard, and drying himself upon a rock. But this piece of mirth is so well timed, that the severest critic can have nothing to say against it, for it is in the book of games and diversions, where the reader's mind may be supposed to be sufficiently relaxed for such an entertainment. The only piece of pleasantry in Paradise Lost, is where the evil spirits are described as rallying the angels upon the success of their new invented artillery. This passage I look upon to be the most exceptionable in the whole poem, as being nothing else but a string of puns, and those too very indifferent.

——— Satan beheld their plight,
And to his mates thus in derision call'd.
O friends, why come not on these victors proud!
Ere while they fierce were coming, and when we,
To entertain them fair with open front,
And breast, (what could we more?) propounded terms
Of composition, straight they chang'd their minds,
Flew off, and into strange vagaries fell,
As they would dance; yet for a dance they seem'd
Somewhat extravagant and wild, perhaps
For joy of offer'd peace; but I suppose
If our proposals once again were heard,
We should compel them to a quick result.
To whom thus Belial, in like gamesome mood.
Leader, the terms we sent, were terms of weight,
Of hard contents, and full of force urg'd home,

Such as we might perceive amus'd them all,
And stumbled many; who receives them right,
Had need, from head to foot, well understand;
Not understood, this gift they have besides,
They shew us when our foes walk not upright.
Thus they among themselves in pleasant vein
Stood scoffing ———— L.

No. 285. SATURDAY, JANUARY 26.

Ne quicunque Deus, quicunque adhibebitur heros,
Regali conspectus in auro nuper et ostro,
Migret in obscuras humili sermone tabernas:
Aut dum vitat humum, nubes et inania captet.
HOR. Ars Poet. 227.

But then they did not wrong themselves so much,
To make a god, a hero, or a king,
(Stript of his golden crown, and purple robe)
Descend to a mechanic dialect;
Nor (to avoid such meanness) soaring high,
With empty sound, and airy notions fly.
ROSCOMMON.

HAVING already treated of the fable, the characters and sentiments in the Paradise Lost, we are in the last place to consider the language; and as the learned world is very much divided upon Milton as to this point, I hope they will excuse me if I appear particular in any of my opinions, and incline to those who judge the most advantageously of the author.

It is requisite that the language of an heroic poem should be both perspicuous and sublime. In proportion as either of these two qualities are wanting,[1] the language is imperfect. Perspicuity is the first and most necessary qualification; insomuch, that a good-natured reader sometimes overlooks a little slip even in the grammar or syntax, where it is impossible for him to mistak

[1] *Are wanting.* It should be *is* wanting.—H.

the poet's sense. Of this kind is that passage in Milton, wherein he speaks of satan:

> ——— God and his Son except,
> Created thing nought valu'd he nor shunn'd.

And that in which he describes Adam and Eve:

> Adam the goodliest man of men since born
> His sons, the fairest of her daughters Eve.

It is plain, that in the former of these passages, according to the natural syntax, the divine persons mentioned in the first line are represented as created beings; and that in the other, Adam and Eve are confounded with their sons and daughters. Such little blemishes as these, when the thought is great and natural, we should, with Horace, impute to a pardonable inadvertency, or to the weakness of human nature, which cannot attend to each minute particular, and give the last finishing to every circumstance in so long a work. The ancient critics, therefore, who were actuated by a spirit of candour, rather than that of cavilling, invented certain figures of speech, on purpose to palliate little errors of this nature in the writings of those authors who had so many greater beauties to atone for them.

If clearness and perspicuity were[1] only to be consulted, the poet would have nothing else to do but to clothe his thoughts in the most plain and natural expressions. But since it often happens that the most obvious phrases, and those which are used in ordinary conversation, become too familiar to the ear, and contract a kind of meanness by passing through the mouths of the vulgar, a poet should take particular care to guard himself against idiomatic ways of speaking. Ovid and Lucan have many poor-

[1] *If clearness and perspicuity were*, &c. Here are two *substantives* indeed, but one *thing* only is expressed. He should have said—"if clearness or perspicuity *was* only —H.

nesses of expression upon this account, as taking up with the first phrases that offered, without putting themselves to the trouble of looking after such as would not only be natural, but also elevated and sublime. Milton has but a few failings in this kind, of which, however, you may meet with some instances, as in the following passages.

> Embryos and Idiots, Eremites and Friars
> White, black, and grey, with all their trumpery,
> Here pilgrims roam ———
> ——— A while discourse they hold,
> No fear lest dinner cool; when thus began
> Our author ———
> Who of all ages to succeed, but feeling
> The evil on him brought by me will curse
> My head, ill fare our ancestor impure,
> For this we may thank Adam ———

The great masters in composition know very well that many an elegant phrase becomes improper for a poet or an orator, when it has been debased by common use. For this reason the works of ancient authors, which are written in dead languages, have a great advantage over those which are written in languages that are now spoken. Were there any mean phrases or idioms in Virgil and Homer, they would not shock the ear of the most delicate modern reader, so much as they would have done that of an old Greek or Roman, because we never hear them pronounced in our streets, or in ordinary conversation.

It is not, therefore, sufficient, that the language of an epic poem be perspicuous, unless it be also sublime. To this end it ought to deviate from the common forms and ordinary phrases of speech. The judgment of a poet very much discovers itself in shunning the common roads of expression, without falling into such ways of speech as may seem stiff and unnatural; he must not swell into a false sublime, by endeavouring to avoid the other extreme. Among the Greeks, Æschylus, and sometimes So-

phocles, were guilty of this fault; among the Latins, Claudian and Statius; and among our own countrymen, Shakespear and Lee. In these authors the affectation of greatness often hurts the perspicuity of the style, as in many others the endeavour after perspicuity prejudices its greatness.

Aristotle has observed, that the idiomatic style may be avoided, and the sublime formed, by the following methods. First, by the use of metaphors: such are those in Milton.

Imparadis'd in one another's arms,
——— And in his hand a reed
Stood waving, tipt with fire. ——
The grassy clods now calv'd. ——
Spangled with eyes ———

In these, and innumerable other instances, the metaphors are very bold, but just; I must, however, observe, that the metaphors are not thicksown in Milton, which always savours too much of wit: that they never clash with one another, which, as Aristotle observes, turns a sentence into a kind of an ænigma or riddle; and that he seldom has recourse to them where the proper and natural words will do as well.

Another way of raising the language, and giving it a poetical turn, is to make use of the idioms of other tongues. Virgil is full of the Greek forms of speech, which the critics call Hellenisms, as Horace in his Odes,* abounds with them, much more than Virgil. I need not mention the several dialects which Homer has made use of for this end. Milton in conformity with the practice of the ancient poets, and with Aristotle's rule, has infused a great many Latinisms, as well as Græcisms, and sometimes Hebraisms, into the language of his poem; as towards the beginning of it,

* *Horace in his odes.* He says, *in his odes*, to show that Horace used these hellenisms properly.—H.

Nor did they not perceive the evil plight
In which they were, or the fierce pains not feel,
Yet to their gen'ral's voice they soon obey'd.
——— Who shall tempt with wandering feet
The dark unbottom'd infinite abyss,
And through the palpable obscure find out
His uncouth way, or spread his airy flight
Upborn with indefatigable wings
Over the vast abrupt!
——— So both ascend
In the visions of God——— B. ii.

Under this head may be reckoned the placing the adjective after the substantive, the transposition of words, the turning the adjective into a substantive, with several other foreign modes of speech, which this poet has naturalized to give his verse the greater sound, and throw it out of prose.

The third method mentioned by Aristotle, is what agrees with the genius of the Greek language more than with that of any other tongue, and is therefore more used by Homer than by any other poet. I mean the lengthening of a phrase by the addition of words, which may either be inserted or omitted, as also by the extending or contracting of particular words by the insertion or omission of certain syllables. Milton has put in practice this method of raising his language, as far as the nature of our tongue will permit, as in the passage above-mentioned, eremite for what is hermite in common discourse. If you observe the measure of his verse, he has with great judgment suppressed a syllable in several words, and shortened those of two syllables into one, by which method, besides the above-mentioned advantage, he has given a greater variety to his numbers. But this practice is more particularly remarkable in the names of persons and of countries, as Beelzebub, Hessebon, and in many other particulars, wherein he has either changed the name, or made use of that which is not the most commonly known, that he might the better depart from the language of the vulgar.

The same reason recommended to him several old words, which also makes [a] his poem appear the more venerable, and gives it a greater air of antiquity.

I must likewise take notice, that there are in Milton several words of his own coining, as *Cerberean*, *miscreated*, *hell-doom'd*, *embryon* atoms, and many others. If the reader is offended at this liberty in our English poet, I would recommend him to a discourse in Plutarch, which shows us how frequently Homer has made use of the same liberty.

Milton, by the above-mentioned helps, and by the choice of the noblest words and phrases which our tongue would afford him, has carried our language to a greater height than any of the English poets have ever done before or after him, [b] and made the sublimity of his style equal to that of his sentiments.

I have been the more particular in these observations on Milton's style, because it is that part of him in which he appears the most singular. The remarks I have here made upon the practice of other poets, with my observations out of Aristotle, will perhaps alleviate the prejudice which some have taken to his poem upon this account; though, after all, I must confess, that I think his style, though admirable in general, is in some places too much stiffened and obscured by the frequent use of those methods, which Aristotle has prescribed for the raising of it.

This redundancy of those several ways of speech which Aristotle calls foreign language, and with which Milton has so very much enriched, and in some places darkened, the language

[a] *Which also makes.* In this construction, the antecedent to *which* is reason. Better refer which to *words*, and read—*make—and give.*—H.

[b] *Before or after him.* Better expunge these words, and then the time will be left indefinite, as it should be; for the preter-perfect tense "*have*" cannot be applied to before and after. Or else, point thus—*have ever done, before or after him*—and then the expression will be right, because elliptical, and as if he had said—"*Whether they lived before or after him.*" H.

of his poem, was the more proper for his use, because his poem is written in blank verse. Rhyme, without any other assistance, throws the language off from prose, and very often makes an indifferent phrase pass unregarded; but where the verse is not built upon rhymes, there pomp of sound, and energy of expression, are indispensably necessary to support the style, and keep it from falling into the flatness of prose.

Those who have not a taste for this elevation of style, and are apt to ridicule a poet when he goes out of the common forms of expression, would do well to see how Aristotle has treated an ancient author, called Euclid, for his insipid mirth upon this occasion. Mr Dryden used to call this sort of men his prose-critics.

I should, under this head of the language, consider Milton's numbers, in which he has made use of several elisions,[b] that are not customary among other English poets, as may be particularly observed in his cutting off the letter Y, when it precedes a vowel. This, and some other innovations in the measure of his verse, has varied his numbers, in such a manner, as makes them incapable of satiating the ear, and cloying the reader, which the same uniform measure would certainly have done, and which the perpetual returns of rhyme never fail to do in long narrative poems. I shall close these reflections upon the language of Paradise Lost, with observing that Milton has copied after Homer, rather than Virgil, in the length of his periods, the copiousness of his phrases, and the running of his verses into one another. L.

[b] *Elisions.* He learned this secret from the Italian poets.—H.

No. 291. SATURDAY, FEBRUARY 2.

—— Ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit,
Aut humana parum cavit natura ——

Hor. Ars Poet. v. 351.

But in a poem elegantly writ,
I will not quarrel with a slight mistake,
Such as our nature's frailty may excuse.

Roscommon.

I HAVE now considered Milton's Paradise Lost under those four great heads of the fable, the characters, the sentiments, and the language; and have shewn that he excels, in general, under each of these heads. I hope that I have made several discoveries which may appear new, even to those who are versed in critical learning. Were I indeed to chuse my readers, by whose judgment I would stand or fall, they should not be such as are acquainted only with the French and Italian critics, but also with the ancient and modern who have written in either of the learned languages. Above all, I would have them well versed in the Greek and Latin poets, without which a man very often fancies that he understands a critic,* when in reality he does not comprehend his meaning.

It is in criticism, as in all other sciences and speculations; one who brings with him any implicit notions and observations which he has made in his reading of the poets, will find his own reflections methodized and explained, and perhaps several little hints that had passed in his mind, perfected and improved in the works of a good critic; whereas one who has not these previous lights, is very often an utter stranger to what he reads, and apt to put a wrong interpretation upon it.

* *Understands a critic.* To *understand a critic*, and *to comprehend his meaning*, is the same thing. What he meant to say, was—"fancies that he confutes a critic, when in reality, he does not comprehend his meaning.—H.

Nor is it sufficient, that a man who sets up for a judge in criticism, should have perused the authors above-mentioned, unless he has also a clear and logical head. Without this talent, he is perpetually puzzled and perplexed amidst his own blunders, mistakes the sense of those he would confute, or if he chances to think right, does not know how to convey his thoughts to another with clearness and perspicuity. Aristotle, who was the best critic, was also one of the best logicians that ever appeared in the world.

Mr. Locke's essay on human understanding would be thought a very odd book for a man to make himself master of, who would get a reputation by critical writings; though at the same time it is very certain, that an author who has not learned the art of distinguishing between words and things, and of ranging his thoughts, and setting them in proper lights, whatever notions he may have, will lose himself in confusion and obscurity. I might further observe, that there is not a Greek or Latin critic who has not shewn, even in the style of his criticisms, that he was a master of all the elegance and delicacy of his native tongue.

The truth of it is, there is nothing more absurd than for a man to set up for a critic, without a good insight into all the parts of learning; whereas many of those who have endeavoured to signalize themselves by works of this nature among our English writers, are not only defective in the above-mentioned particulars, but plainly discover by the phrases which they make use of, and by their confused way of thinking, that they are not acquainted with the most common and ordinary systems of arts and sciences. A few general rules extracted out of the French authors, with a certain cant of words, has sometimes set up an illiterate heavy writer for a most judicious and formidable critic.

One great mark, by which you may discover a critic who has neither taste nor learning, is this, that he seldom ventures to

praise any passage in an author which has not been before received and applauded by the public, and that his criticism turns wholly upon little faults and errors. This part of a critic is so very easy to succeed in, that we find every ordinary reader, upon the publishing of a new poem, has wit and ill-nature enough to turn several passages of it into ridicule, and very often in the right place. This Mr. Dryden has very agreeably remarked in those two celebrated lines,

> Errors, like straws, upon the surface flow;
> He who would search for pearls, must dive below.

A true critic[a] ought to dwell rather upon excellencies than imperfections, to discover the concealed beauties of a writer, and communicate to the world such things as are worth their observation. The most exquisite words and finest strokes of an author are those which very often appear the most doubtful and exceptionable, to a man who wants a relish for polite learning; and they are these, which a sour undistinguishing critic generally attacks with the greatest violence. Tully observes, that it is very easy to brand or fix a mark upon what he calls *verbum ardens* or as it may be rendered into English 'a glowing bold expression' and to turn it into ridicule by a cold ill-natured criticism A little wit is equally capable of exposing a beauty, and of aggravating a fault; and though such a treatment of an author naturally produces indignation in the mind of an understanding reader, it has however its effect among the generality of those whose hands it falls into; the rabble of mankind being very apt

[a] A true critic dwells, with more pleasure, upon the excellencies of the author he criticises, than upon his imperfections: but his duty is, to point out either, as occasion serves. As to what is said of discharging this office, in the way of ridicule, and not of serious observation, that is another affair. One would reason with a good writer, and laugh at a bad one. Yet the rule is not without exceptions: the ridicule on Dryden, in the Rehearsal, was just as well placed, as the serious criticism of our author, on Milton, in his next paper.—H.

to think that every thing which is laughed at with any mixture of wit, is ridiculous in itself.

Such a mirth as this is always unseasonable in a critic, as it rather prejudices the reader than convinces him, and is capable of making a beauty, as well as a blemish, the subject of derision. A man who cannot write with wit on a proper subject, is dull and stupid, but one who shews it in an improper place, is as impertinent and absurd. Besides, a man who has the gift of ridicule, is apt to find fault with any thing that gives him an opportunity of exerting his beloved talent, and very often censures a passage, not because there is any fault in it, but because he can be merry upon it. Such kinds of pleasantry are very unfair, and disingenuous, in works of criticism, in which the greatest masters, both ancient and modern, have always appeared with a serious and instructive air.

As I intend in my next paper to shew the defects in Milton's Paradise Lost, I thought fit to premise these few particulars, to the end that the reader may know I enter upon it, as on a very ungrateful work, and that I shall just point at the imperfections, without endeavouring to enflame them with ridicule. I must also observe with Longinus, that the productions of a great genius, with many lapses and inadvertencies, are infinitely preferable to the works of an inferior kind of author, which are scrupulously exact and conformable to all the rules of correct writing.

I shall conclude my paper with a story out of Boccalini,[1] which sufficiently shews us the opinion that judicious author entertained of the sort of critics I have been here mentioning. A famous critic, says he, having gathered together all the faults of an eminent poet, made a present of them to Apollo, who received them very graciously, and resolved to make the author a suitable

[1] Ragguagli di Parnasso—a work full of wit, and in many things highly congenial to the cast of Addison's own mind.—G.

return for the trouble he had been at in collecting them. In order to this, he set before him a sack of wheat, as it had been just threshed out of the sheaf.[a] He then bid him pick out the chaff from among the corn, and lay it aside by itself. The critic applied himself to the task with great industry and pleasure, and after having made the due separation, was presented by Apollo with the chaff for his pains. L.

No. 297. SATURDAY, FEBRUARY 9.

——————velut si
Egregio inspersos reprendas corpore nævos.
HOR. 1. Sat. vi. 66.
As perfect beauties often have a mole.
CREECH.

AFTER what I have said in my last Saturday's paper, I shall enter on the subject of this without further preface, and remark the several defects which appear in the fable, the characters, the sentiments, and the language of Milton's Paradise Lost; not doubting but the reader will pardon me, if I alledge at the same time, whatever may be said for the extenuation of such defects. The first imperfection which I shall observe in the fable is, that the event of it is Unhappy.

The fable of every poem is according to Aristotle's division either Simple or Implex. It is called simple when there is no change of fortune in it: implex when the fortune of the chief

[a] *As it had been threshed out of the sheaf.* The way of ridicule, as Mr. Addison observed, is easily abused. To make this lively story *apply* to the critic, Apollo should have set before him a sack of wheat, as it was brought to *market*: but then the joke had been lost; for one sees, in that case, how the separation of the *chaff* from the corn, might answer a good end.—H.

actor changes from bad to good, or from good to bad. The implex fable is thought the most perfect; I suppose, because it is more proper to stir up the passions of the reader, and to surprise him with a greater variety of accidents.

The implex fable is therefore of two kinds: in the first the chief actor makes his way through a long series of dangers and difficulties, 'till he arrives at honour and prosperity, as we see in the story of Ulysses *and Æneas.*[1] In the second, the chief actor in the poem falls from some eminent pitch of honour and prosperity, into misery and disgrace. Thus we see Adam and Eve sinking from a state of innocence and happiness, into the most abject condition of sin and sorrow.

The most taking tragedies among the ancients were built on this last sort of implex fable, particularly the tragedy of Œdipus, which proceeds upon a story, if we may believe Aristotle, the most proper for tragedy that could be invented by the wit of man. I have taken some pains in a former paper to shew, that this kind of implex fable, wherein the event is unhappy, is more apt to affect an audience than that of the first kind; notwithstanding many excellent pieces among the ancients, as well as most of those which have been written of late years in our own country, are raised upon contrary plans. I must however own, that I think this kind of fable, which is the most perfect in tragedy, is not so proper for an heroic poem.

Milton seems to have been sensible of this imperfection in his fable, and has therefore endeavoured to cure it by several expedients;[a] particulalry by the mortification which the great adver

[1] The words in italics are added in accordance with the author's directions in the fol. ed. of No. 315. Yet Tickell, who must have had Addison's own copy before him, omits them.—G.

[a] *To cure it by several expedients.* We do not say to *cure* an imperfection, but a disease. For once, our author's *curious felicity*, in the choice of his terms, forsook him The proper word is, *conceal*, or, cover.—H.

sary of mankind meets with upon his return to the assembly of infernal spirits, as it is described in a beautiful passage of the tenth book; and likewise by the vision, wherein Adam at the close of the poem sees his off-spring triumphing over his great enemy, and himself restored to a happier Paradise than that from which he fell.

There is another objection against Milton's fable, which is indeed almost the same with the former, though placed in a different light, namely, That the hero in the Paradise Lost is unsuccessful, and by no means a match for his enemies. This gave occasion to Mr Dryden's reflection, that the devil was in reality Milton's hero. I think I have obviated this objection in my first paper. The Paradise Lost is an epic, or a narrative poem, and he that looks for an hero in it, searches for that which Milton never intended; but if he will needs fix the name of an hero upon any person in it, it is certainly the Messiah who is the hero, both in the principal action, and in the chief episodes. Paganism could not furnish out a real action for a fable greater than that of the Iliad or Æneid, and therefore an heathen could not form a higher notion of a poem than one of that kind which they call an heroic. Whether Milton's is not of a sublimer nature I will not presume to determine; it is sufficient, that I shew there is in the Paradise Lost all the greatness of plan, regularity of design, and masterly beauties which we discover in Homer and Virgil.

I must in the next place observe, that Milton has interwoven in the texture of his fable, some particulars which do not seem to have probability enough for an epic poem, particularly in the actions which he ascribes to sin and death, and the picture which he draws of the Limbo of Vanity, with other passages in the second book. Such allegories rather savour of the spirit of Spenser and Ariosto, than of Homer and Virgil

In the structure of his poem he has likewise admitted of too many digressions. It is finely observed by Aristotle, that the author of an heroic poem should seldom speak himself, but throw as much of his work as he can into the mouths of those who are his principal actors. Aristotle has given no reason for this precept; but I presume it is because the mind of the reader is more awed and elevated when he hears Æneas or Achilles speak, than when Virgil or Homer talk in their own persons. Besides that assuming the character of an eminent man is apt to fire the imagination, and raise the ideas of an author. Tully tells us, mentioning his dialogue of old age, in which Cato is the chief speaker, that upon a review of it he was agreeably imposed upon, and fancied that it was Cato, and not he himself who uttered his thoughts on that subject.

If the reader would be at the pains to see how the story of the Iliad and Æneid is delivered by those persons who act in it, he will be surprised to find how little in either of these poems proceeds from the authors. Milton has, in the general disposition of his fable, very finely observed this great rule: insomuch, that there is scarce a third[1] part of it which comes from the poet; the rest is spoken either by Adam and Eve, or by some good or evil spirit who is engaged either in their destruction or defence.

From what has been here observed, it appears that digressions are by no means to be allowed of in an epic poem. If the poet, even in the ordinary course of his narration, should speak as little as possible, he should certainly never let his narration sleep for the sake of any reflections of his own. I have often observed, with a secret admiration, that the longest reflection in the Æneid is in that passage of the tenth book, where Turnus is represented as dressing himself in the spoils of Pallas, whom he had slain. Vir-

[1] The folio reads *tenth*, which was changed to *third* in the first 8vo of 1712.—G.

gil here lets his fable stand still for the sake of the following remark. 'How is the mind of man ignorant of futurity, and unable to bear prosperous fortune with moderation? The time will come when Turnus shall wish that he had left the body of Pallas untouched, and curse the day on which he dressed himself in these spoils.' As the great event of the Æneid, and the death of Turnus, whom Æneas slew because he saw him adorned with the spoils of Pallas, turns upon this incident, Virgil went out of his way to make this reflection upon it, without which so small a circumstance might possibly have slipped out of his reader's memory. Lucan, who was an injudicious poet, lets drop his story very frequently for the sake of his unnecessary digressions, or his Diverticula, as Scaliger calls them. If he gives us an account of the prodigies which preceded the civil war, he declaims upon the occasion, and shews how much happier it would be for man, if he did not feel his evil fortune before it comes to pass, and suffer not only by its real weight, but by the apprehension of it. Milton's complaint for his blindness, his panegyric on marriage, his reflections on Adam and Eve's going naked, of the angels eating, and several other passages in his poem, are liable to the same exceptions, though I must confess there is so great a beauty in these very digressions, that I would not wish them out of his poem.

I have, in a former paper, spoken of the characters of Milton's Paradise Lost, and declared my opinion, as to the allegorical persons who are introduced in it.[1]

If we look into the sentiments, I think they are sometimes defective under the following heads; first, as there are several of them too much pointed, and some that degenerate even into puns. Of this last kind, I am afraid is that in the first book, where speaking of the pigmies, he calls them

[1] No. 273.—C.

——————The small infantry
Warr'd on by cranes——————

Another blemish that appears in some of his thoughts, is his frequent allusion to heathen fables, which are not certainly of a piece with the divine subject of which he treats. I do not find fault with these allusions, where the poet himself represents them as fabulous, as he does in some places, but where he mentions them as truths and matters of fact. The limits of my paper will not give me leave to be particular in instances of this kind: the reader will easily remark them in his perusal of the poem.

A third fault in his sentiments, is an unnecessary ostentation of learning, which likewise occurs very frequently. It is certain that both Homer and Virgil were masters of all the learning of their times, but it shews itself in their works, after an indirect and concealed manner. Milton seems ambitious of letting us know, by his excursions on free-will and predestination, and his many glances upon history, astronomy, geography, and the like, as well as by the terms and phrases he sometimes makes use of, that he was acquainted with the whole circle of arts and sciences.

If, in the last place, we consider the language of this great poet, we must allow what I have hinted in a former paper, that it is often too much laboured, and sometimes obscured by old words, transpositions, and foreign idioms. Seneca's objection to the style of a great author, *Riget ejus oratio, nihil in ea placidum, nihil lene*, is what many critics make to Milton: as I cannot wholly refute it, so I have already apologized for it in another paper; to which I may further add, that Milton's sentiments and ideas were so wonderfully sublime, that it would have been impossible for him to have represented them in their full strength and beauty, without having recourse to these foreign assistances. Our language sunk under him, and was unequal to

that greatness of soul which furnished him with such glorious conceptions.

A second fault in his language is, that he often affects a kind of jingle in his words, as in the following passages, and many others:

> And brought into the *world* a *world* of woe.
> ————Begirt th' Almighty throne
> *Beseeching* or *besieging*———
> This *tempted* our *attempt*———
> At one slight *bound* high over-leapt all *bound*.

I know there are figures for this kind of speech, that some of the greatest ancients have been guilty of it, and that Aristotle himself has given it a place in his rhetoric among the beauties of that art. But as it is in itself poor and trifling, it is I think at present universally exploded by all the masters of polite writing.

The last fault which I shall take notice of in Milton's style, is the frequent use of what the learned call technical words, or terms of art. It is one of the great beauties of poetry, to make hard things intelligible, and to deliver what is abstruse of itself in such easy language as may* be understood by ordinary readers. besides, that the knowledge of a poet should rather seem born with him, or inspired, than drawn from books and systems. I have often wondered, how Mr. Dryden could translate a passage out of Virgil, after the following manner,

> Tack to the larboard, and stand off to sea,
> Veer starboard sea and land.———

Milton makes use of larboard in the same manner. When he is

* *Such easy language, as may. Such* is regularly succeeded by *as*, just as *talis* is by *qualis*, in Latin. But when *such* is joined to an *adjective*—*such easy*—it has only the sense and force of "*so*," the correlative of which is "*that*." He might have said—*such language as may be understood*,—or —*such easy language that it may be understood*.—But not —*such easy language as may be understood*.—H.

upon building, he mentions Doric Pillars, Pilasters, Cornice, Freeze, Architrave. When he talks of heavenly bodies, you meet with Ecliptic, and Eccentric, the Trepidation, Stars dropping from the Zenith, Rays culminating from the Equator. To which might be added many instances of the like kind in several other arts and sciences.

I shall in my next papers give an account of the many particular beauties in Milton, which would have been too long to insert under those general heads I have already treated of, and with which I intend to conclude this piece of criticism. L.[1]

No. 303. SATURDAY, FEBRUARY 16.

——— volet hæc sub luce videri,
Judicis argutum quæ non formidat acumen.
HOR. Ars Poet. 363.

———Some choose the clearest light,
And boldly challenge the most piercing eye.
ROSCOMMON.

I HAVE seen in the works of a modern philosopher, a map of the spots in the sun. My last paper of the faults and blemishes in Milton's Paradise Lost, may be considered as a piece of the same nature. To pursue the allusion: as it is observed, that among the bright parts of the luminous body above-mentioned, there are some which glow more intensely, and dart a stronger light than others; so, notwithstanding I have already shewn Milton's poem to be very beautiful in general, I shall now proceed to take notice of such beauties as appear to be more exquisite

[1] The folio has *S* instead of *L*, which, as the editions of 1812 read L. is supposed to have been an error of print.—G.

than the rest. Milton has proposed the subject of his poem in the following verses.

> Of man's first disobedience, and the fruit
> Of that forbidden tree, whose mortal taste
> Brought death into the world, and all our woe
> With loss of Eden, 'till one greater Man
> Restore us, and regain the blissful seat,
> Sing, heav'nly muse———

These lines are perhaps as plain, simple, and unadorned, as any of the whole poem, in which particular the author has conformed himself to the example of Homer, and the precept of Horace.

His invocation to a work which turns in a great measure upon the creation of the world, is very properly made to the muse who inspired Moses in those books from whence[a] our author drew his subject, and to the holy spirit who is therein represented as operating after a particular manner in the first production of nature. This whole exordium rises very happily into noble language and sentiment, as I think the transition to the fable is exquisitely beautiful and natural.

The nine-days astonishment, in which the angels lay entranced after their dreadful overthrow,[b] and fall from heaven, before they could recover either the use of thought or speech, is a noble circumstance, and very finely imagined. The division of hell into seas of fire, and into firm ground impregnated with the same furious element, with that particular circumstance of the exclusion

[a] *From whence.* *From*, is included in *whence*, and is, therefore, redundant; but is, sometimes, as here, inserted on account of the rhythm, *those —books,—whence*, that is, three long syllables coming together would have dragged heavily, if the short syllable *from* had not intervened. It may seem that he might, in this place, with equal convenience, have said, "*from which;*" but he had just before said—*work, which*—and therefore said,—*from whence*—to avoid the monotony.—H.

[b] Vid. Hesiod.—H.

of Hope from those infernal regions, are instances of the same great and fruitful invention.

The thoughts in the first speech and description of Satan, who is one of the principal actors in this poem, are wonderfully proper to give us a full idea of him. His pride, envy, and revenge, obstinacy, despair, and impenitence, are all of them very artfully interwoven. In short, his first speech is a complication of all those passions which discover themselves separately in several other of his speeches in the poem. The whole part of this great enemy of mankind is filled with such incidents as are very apt to raise and terrify the reader's imagination. Of this nature, in the book now before us, is his being the first that awakens out of the general trance, with his posture on the burning lake, his rising from it, and the description of his shield and spear.

Thus Satan talking to his nearest mate,
With head up-lift above the wave, and eyes
That sparkling blaz'd, his other parts beside
Prone on the flood, extended long and large,
Lay floating many a rood———
Forthwith upright he rears from off the pool
His mighty stature; on each hand the flames
Driv'n backward slope their pointing spires, and roll'd
In billows, leave i' th' midst a horrid vale.
Then with expanded wings he steers his flight
Aloft, incumbent on the dusky air,
That felt unusual weight———
———His pond'rous shield,
Ethereal temper, massy, large and round,
Behind him cast; the broad circumference
Hung on his shoulders like the moon, whose orb
Thro' optic glass the Tuscan artists view
At ev'ning from the top of Fesole,
Or in Valdarno, to descry new lands,
Rivers, or mountains, in her spotty globe.
His spear, to equal which the tallest pine,
Hewn on Norwegian hills, to be the mast
Of some great admiral, were but a wand,
He walk'd with to support uneasy steps
Over the burning marl———

To which we may add his call to the fallen angels, that lay plunged and stupified in the sea of fire.

> He call'd so loud, that all the hollow deep
> Of hell resounded———

But there is no single passage in the whole poem worked up to a greater sublimity, than that wherein his person is described in those celebrated lines :

> ———He, above the rest,
> In shape and gesture proudly eminent,
> Stood like a tow'r, &c.

His sentiments are every way answerable to his character, and suitable to a created being of the most exalted and depraved nature. Such is that in which he takes possession of his place of torments.

> ———Hail horrors, hail
> Infernal world! and thou profoundest hell
> Receive thy new possessor: one who brings
> A mind not to be chang'd by place or time.

And afterwards,

> ———Here at least
> We shall be free; th' Almighty hath not built
> Here for his envy; will not drive us hence:
> Here we may reign secure, and in my choice
> To reign is worth ambition, tho' in hell:
> Better to reign in hell, than serve in heaven.

Amidst those impieties which this enraged spirit utters in other places of the poem, the author has taken care to introduce none that is not big with absurdity, and incapable of shocking a religious reader; his words, as the poet describes them, bearing only a "semblance of worth, not substance." He is likewise with great art described as owning his adversary to be almighty. Whatever perverse interpretation he puts on the justice, mercy,

and other attributes of the Supreme Being, he frequently confesses his omnipotence, that being the perfection he was forced to allow him, and the only consideration which could support his pride under the shame of his defeat.

Nor must I here omit that beautiful circumstance of his bursting out in tears, upon his survey of those innumerable spirits whom he had involved in the same guilt and ruin with himself.

> ——— He now prepar'd
> To speak; whereat their doubled ranks they bend
> From wing to wing, and half enclose him round
> With all his peers: attention held them mute.
> Thrice he assay'd, and thrice in spite of scorn
> Tears, such as angels weep, burst forth ———

The catalogue of evil spirits has abundance of learning in it, and a very agreeable turn of poetry, which rises in a great measure from its describing the places where they were worshipped, by those beautiful marks of rivers, so frequent among the ancient poets. The author had doubtless in this place Homer's catalogue of ships, and Virgil's list of warriors in his view. The characters of Moloch and Belial prepare the reader's mind for their respective speeches and behaviour in the second and sixth book. The account of Thammuz is finely romantic, and suitable to what we read among the ancients of the worship which was paid to that idol.

> ——— Thammuz came next behind,
> Whose annual wound in Lebanon allur'd
> The Syrian damsels to lament his fate
> In am'rous ditties all a summer's day,
> While smooth Adonis from his native rock
> Ran purple to the sea, suppos'd with blood
> Of Thammuz yearly wounded: the love-tale
> Infected Sion's daughters with like heat,
> Whose wanton passions in the sacred porch
> Ezekiel saw, when by the vision led

His eyes survey'd the dark idolatries
Of alienated Judah ——— [1]

The reader will pardon me if I insert as a note on this beautiful passage, the account given us by the late ingenious Mr. Maundrell of this ancient piece of worship, and probably the first occasion of such a superstition. "We came to a fair large river, doubtless the ancient river Adonis, so famous for the idolatrous rites performed here in lamentation of Adonis. We had the fortune to see what may be supposed to be the occasion of that opinion which Lucian relates concerning this river, viz. that this stream, at certain seasons of the year, especially about the feast of Adonis, is of a bloody colour; which the heathens looked upon as proceeding from a kind of sympathy in the river for the death of Adonis, who was killed by a wild boar in the mountains, out of which this stream rises. Something like this we saw actually come to pass; for the water was stained to a surprising redness; and, as we observed in travelling, had discoloured the sea a great way into a reddish hue, occasioned doubtless by a sort of minium, or red earth, washed into the river by the violence of the rain, and not by any stain from Adonis's blood."

The passage in the catalogue, explaining the manner how spirits transform themselves by contraction, or enlargement of their dimensions, is introduced with great judgment, to make way for several surprising accidents in the sequel of the poem. There follows one, at the very end of the first book, which is what the French critics call marvellous, but at the same time probable, by reason of the passage last mentioned. As soon as the infernal palace is finished, we are told the multitude and rabble of spirits immediately shrunk themselves into a small compass, that there might be room for such a numberless assembly in this capacious

[1] This quotation from Milton and the paragraph immediately following it, were not in the first publication of this paper in folio.—G.

hall. But it is the poet's refinement upon this thought, which I most admire, and which is, indeed, very noble in itself. For he tells us, that, notwithstanding the vulgar, among the fallen spirits, contracted their forms, those of the first rank and dignity still preserved their natural dimensions.

> Thus incorporeal spirits to smallest forms
> Reduc'd their shapes immense, and were at large,
> Though without number, still amidst the hall
> Of that infernal court. But far within,
> And in their own dimensions like themselves,
> The great seraphic lords and cherubim,
> In close recess and secret conclave sat,
> A thousand demi-gods on golden seats,
> Frequent and full————

The character of Mammon, and the description of the Pandæmonium, are full of beauties.

There are several other strokes in the first book wonderfully poetical, and instances of that sublime genius so peculiar to the author. Such is the description of Azazel's stature, and of the infernal standard which he unfurls; as also of that ghastly light, by which the fiends appear to one another in their place of torments.

> The seat of desolation, void of light,
> Save what the glimm'ring of those livid flames
> Casts pale and dreadful————

The shout of the whole host of fallen angels when drawn up in battle array:

> ————The universal host up sent
> A shout that tore hell's concave, and beyond
> Frighted the reign of Chaos and old night.

The review which the leader makes of his infernal army.

> ————He thro' the armed files
> Darts his experienc'd eye, and soon traverse

The whole battalion views their order due,
Their visages and stature as of gods;
Their number last he sums, and now his heart
Distends with pride, and hard'ning in his strength
Glories———

The flash of light which appeared upon the drawing of their swords:

He spake: and to confirm his words out flew
Millions of flaming swords, drawn from the thigh
Of mighty cherubim; the sudden blaze
Far round illumin'd Hell———

The sudden production of the Pandæmonium:

Anon out of the earth a fabric huge
Rose like an exhalation, with the sound
Of dulcet symphonies and voices sweet.

The artificial illuminations made in it:

——— From th' arch'd roof,
Pendent by subtle magic, many a row
Of starry lamps and blazing cressets, fed
With Naphtha and Asphaltus, yielded light
As from a sky.———

There are also several noble similes and allusions in the first book of Paradise Lost. And here I must observe, that when Milton alludes either to things or persons, he never quits his simile till it rises to some very great idea, which is often foreign to the occasion that gave birth to it. The resemblance does not, perhaps, last above a line or two, but the poet runs on with the hint, till he has raised out of it some glorious image or sentiment, proper to inflame the mind of the reader, and to give it that sublime kind of entertainment, which is suitable to the nature of an heroic poem. Those who are acquainted with Homer's and Virgil's way of writing, cannot but be pleased with this kind of structure in Milton's similitudes. I am the more particular on this

head, because ignorant readers, who have formed their taste upon the quaint similes, and little turns of wit, which are so much in vogue among modern poets, cannot relish these beauties which are of a much higher nature, and are therefore apt to censure Milton's comparisons, in which they do not see any surprising points of likeness. Monsieur Perrault was a man of this vitiated elish, and for that very reason has endeavoured to turn into ridicule several of Homer's similitudes, which he calls *Comparaisons à longue queue*, 'Long-tailed comparisons.' I shall conclude this paper on the first book of Milton with the answer which Monsieur Boileau makes to Perrault on this occasion.[1] "Compa risons (says he) in odes, and epic poems, are not introduced only to illustrate and embellish the discourse, but to amuse and relax the mind of the reader, by frequently disengaging him from too painful an attention to the principal subject, and by leading him into other agreeable images. Homer (says he) excelled in this particular, whose comparisons abound with such images of nature as are proper to relieve and diversify his subjects. He continually instructs the reader, and makes him take notice, even in objects which are every day before our eyes, of such circumstances as we should not otherwise have observed." To this he adds, as a maxim universally acknowledged, "that it is not necessary in poetry for the points of the comparison to correspond with one another exactly, but that a general resemblance is sufficient, and that too much nicety in this particular savours of the rhetorician and epigrammatist."

In short, if we look into the conduct of Homer, Virgil, and Milton, as the great fable is the soul of each poem, so, to give their works an agreeable variety, their episodes are so many short fables, and their similes so many short episodes; to which

[1] Réflexions critiques sur quelques passages du Rhéteur Longin. Préf p. 464—ed. de Didot.—G.

you may add, if you please, that their metaphors are so many short similes. If the reader considers the comparisons in the first book of Milton, of the sun in an eclipse, of the sleeping leviathan, of the bees swarming about the hive, of the fairy dance, in the view wherein I have placed them, he will easily discover the great beauties that are in each of those passages.

L.

No. 309. SATURDAY, FEBRUARY 23.

Di, quibus imperium est animarum, umbræque silentes,
Et Chaos, et Phlegethon, loca nocte silentia late;
Sit mihi fas audita loqui! sit numine vestro
Pandere res alta terra et caligine mersas.

VIRG. Æn. vi. 264.

Ye realms, yet unreveal'd to human sight,
Ye gods who rule the regions of the night,
Ye gliding ghosts, permit me to relate
The mystic wonders of your silent state.

DRYDEN.

I HAVE before observed in general, that the persons whom Milton introduces into his poem, always discover such sentiments and behaviour, as are in a peculiar manner conformable to their respective characters. Every circumstance in their speeches and actions, is with great justness and delicacy adapted to the persons who speak and act. As the poet very much excels in this consistency of his characters, I shall beg leave to consider several passages of the second book in this light. That superior greatness and mock majesty, which is ascribed to the prince of the fallen angels, is admirably preserved in the beginning of this book. His opening and closing the debate; his taking on himself that great enterprise at the thought of which the whole infernal assembly trembled; his encountering the hideous phan-

tom who guarded the gates of hell, and appeared to him in all his terrors; are instances of that proud and daring mind which could not brook submission even to omnipotence.

> Satan was now at hand, and from his seat
> The monster moving, onward came as fast
> With horrid strides: Hell trembled as he strode.
> Th' undaunted fiend what this might be admir'd·
> Admir'd, not feared ———

The same boldness and intrepidity of behaviour discovers itself in the several adventures which he meets with during his passage through the regions of unformed matter, and particularly in his address to those tremendous powers who are described as presiding over it.

The part of Moloch is likewise in all its circumstances full of that fire and fury which distinguish this spirit from the rest of the fallen angels. He is described in the first book as besmeared with the blood of human sacrifices, and delighted with the tears of parents and the cries of children. In the second book he is marked out as the fiercest spirit that fought in heaven: and if we consider the figure which he makes in the sixth book, where the battle of the angels is described, we find it every way answerable to the same furious enraged character.

> ——— Where the might of Gabriel fought,
> And with fierce ensigns pierc'd the deep array
> Of Moloch, furious king, who him defy'd,
> And at his chariot-wheels to drag him bound
> Threaten'd, nor from the Holy One of heav'n
> Refrain'd his tongue blasphemous; but anon
> Down cloven to the waste, with shatter'd arms
> And uncouth pain fled bellowing. ———

It may be worth while to observe, that Milton has represented this violent impetuous spirit, who is hurried on by such pre

cipitate passions, as the *first* that rises in that assembly, to give his opinion upon their present posture of affairs. Accordingly he declares himself abruptly for war, and appears incensed at his companions, for losing so much time as even to deliberate upon it. All his sentiments are rash, audacious, and desperate. Such is that of arming themselves with tortures, and turning their punishments upon him who inflicted them.

> ——— No, let us rather chuse,
> Arm'd with hell-flames and fury, all at once
> O'er heavn's high tow'rs to force resistless way,
> Turning our tortures into horrid arms
> Against the tort'rer; when to meet the noise
> Of his Almighty engine he shall hear
> Infernal thunder, and for lightning see
> Black fire and horror shot with equal rage
> Among his angels; and his throne itself
> Mixt with Tartarean sulphur, and strange fire,
> His own invented torments ———

His preferring annihilation to shame or misery, is also highly suitable to his character; as the comfort he draws from their disturbing the peace of Heaven, that if it be not victory, it is revenge, is a sentiment truly diabolical, and becoming the bitterness of this implacable spirit.

Belial is described in the first book, as the idol of the lewd and luxurious. He is in the second book, pursuant to that description, characterized as timorous and slothful, and if we look into the sixth book, we find him celebrated in the battle of angels for nothing but that scoffing speech which he makes to Satan, on their supposed advantage over the enemy. As his appearance is uniform, and of a piece in these three several views, we find his sentiments in the infernal assembly every way conformable to his character. Such are his apprehensions of a second battle, his horrors of annihilation, his preferring to be miserable rather than 'not to be.' I need not observe, that the

contrast of thought in this speech, and that which precedes it, gives an agreeable variety to the debate.[1]

Mammon's character is so fully drawn in the first book, that the poet adds nothing to it in the second. We were before told, that he was the first who taught mankind to ransack the earth for gold and silver, and that he was the architect of Pandæmonium, or the infernal palace, where the evil spirits were to meet in council. His speech in this book is every where suitable to so depraved a character. How proper is that reflection, of their being unable to taste the happiness of Heaven were they actually there, in the mouth of one, who while he was in heaven is said to have had his mind dazzled with the outward pomps and glories of the place, and to have been more intent on the riches of the pavement, than on the beatific vision. I shall also leave the reader to judge how agreeable the following sentiments are to the same character.

——— This deep world
Of darkness do we dread? how oft amidst
Thick cloud and dark doth Heav'n's all-ruling sire
Chuse to reside, his glory unobscured,
And with the majesty of darkness round
Covers his throne; from whence deep thunders roar
Mustering their rage, and Heav'n resembles hell?
As he our darkness, cannot we his light
Imitate when we please? this desert soil
Wants not her hidden lustre, gems and gold:

[1] This contrast is supposed by Thyer to have been suggested by the contrast between Alete and Argante, in the Jerusalem Delivered.—V. GER. LIB. c. ii. st. lviii-lix.

Alete—Al finger pronto, all 'ingannare accorto:
Gran fabbro di calunnie, &c.
Argante—Impaziente, inesorabil, fero,
Nell 'arme infaticabile e invitto, &c.

Or, in the spirited version of old Fairfax:

Alete—
A flatterer, a pickthank, and a liar ———
Argante—
Fierce, stern, outrageous, keen as sharpened brand.—G.

Nor want we skill, or art, from whence to raise
Magnificence, and what can Heaven shew more?

Belzebub, who is reckoned the second in dignity that fell, and is in the first book the second that awakens out of the trance, and confers with Satan upon the situation of their affairs maintains his rank in the book now before us. There is a wonderful majesty described in his rising up to speak. He acts as a kind of moderator between the two opposite parties, and proposes a third undertaking, which the whole assembly gives into. The motion he makes of detaching one of their body in search of a new world is grounded upon a project devised by Satan, and cursorily proposed by him in the following lines of the first book.

Space may produce new worlds, whereof so rife
There went a fame in Heaven, that he ere long
Intended to create, and therein plant
A generation, whom his choice regard
Should favour equal to the sons of Heav'n:
Thither, if but to pry, shall be perhaps
Our first eruption, thither or elsewhere:
For this infernal pit shall never hold
Celestial spirits in bondage, nor th' abyss
Long under darkness cover. But these thoughts
Full counsel must mature: ——

It is on this project that Belzebub grounds his proposal.

—————— What if we find
Some easier enterprise? There is a place
(If ancient and prophetic fame in Heav'n
Err not) another world, the happy seat
Of some new race call'd MAN, about this time
To be created like to us, though less
In power and excellence, but favour'd more
Of him who rules above; so was his will
Pronounc'd among the gods, and by an oath,
That shook Heav'n's whole circumference, confirm'd.

The reader may observe how just it was, not to omit in the first book the project upon which the whole poem turns: as also

that the prince of the fallen angels was the only proper person to give it birth, and that he next to him in dignity was the fittest to support it.

There is besides, I think, something wonderfully beautiful, and very apt to affect the reader's imagination, in this ancient prophecy or report in heaven, concerning the creation of man. Nothing could shew more the dignity of the species, than this tradition which ran of them before their existence. They are represented to have been the talk of Heaven, before they were created. Virgil, in compliment to the Roman common-wealth, makes the heroes of it appear in their state of pre-existence; but Milton does a far greater honour to mankind in general, as he gives us a glimpse of them even before they are in being.

The rising of this great assembly is described in a very sublime and poetical manner.

> Their rising all at once was as the sound
> Of thunder heard remote ———

The diversions of the fallen angels, with the particular account of their place of habitation, are described with great pregnancy of thought, and copiousness of invention. The diversions are every way suitable to beings who had nothing left them but strength and knowledge misapplied. Such are their contentions at the race, and in feats of arms, with their entertainment in the following lines.

> Others with vast Typhean rage more fell
> Rend up both rocks and hills, and ride the air
> In whirlwind; hell scarce holds the wild uproar.[1]

Their music is employed in celebrating their own criminal exploits, and their discourse in sounding the unfathomable depths of fate, free-will, and fore-knowledge.

[1] V. Homer's Iliad, ii. 774. Virg. Æn. vi. 642, and Newton's ed. of Milton's Par. Lost, v. i. p. 130.—C.

The several circumstances in the description of hell are finely imagined; as the four rivers which disgorge themselves into the sea of fire, the extremes of cold and heat, and the river of oblivion. The monstrous animals produced in that infernal world are represented by a single line, which gives us a more horrid idea of them, than a much longer description would have done

> ——— Nature breeds,
> Perverse, all monstrous, all prodigious things
> Abominable, inutterable, and worse
> Than fables yet have feign'd or fear conceiv'd,
> Gorgons, and Hydras, and Chimeras dire.

This episode of the fallen spirits, and their place of habitation, comes in very happily to unbend the mind of the reader from its attention to the debate. An ordinary poet would in deed have spun out so many circumstances to a great length, and by that means have weakened, instead of illustrated,[a] the principal fable.

The flight of Satan to the gates of hell is finely imagined.

I have already declared my opinion of the allegory concerning Sin and Death, which is, however, a very finished piece in its kind, when it is not considered as a part of an epic poem. The genealogy of the several persons is contrived with great delicacy. Sin is the daughter of Satan, and Death the off-spring of Sin. The incestuous mixture between Sin and Death produces those monsters and hell-hounds which from time to time enter into their mother, and tear the bowels of her who gave them birth. These are the terrors of an evil conscience, and the proper fruits of Sin, which naturally rise from the apprehensions of Death. This last beautiful moral is, I think, clearly intimated in the speech of Sin, where complaining of this her dreadful issue, she adds,

[a] *Illustrated.* It should have been—*instead of illustrating*—or, *and not have illustrated.*—H.

Before mine eyes in opposition sits
Grim Death, my son and foe, who sets them on,
And me his parent would full soon devour
For want of other prey, but that he knows,
His end with mine involv'd ————

I need not mention to the reader the beautiful circumstance in the last part of this quotation. He will likewise observe how naturally the three persons concerned in this allegory are tempted by one common interest to enter into a confederacy together, and how properly Sin is made the portress of hell, and the only being that can open the gates to that world of tortures.

The descriptive part of this allegory is likewise very strong, and full of sublime ideas. The figure of Death, the regal crown upon his head, his menace of Satan, his advancing to the combat, the outcry at his birth, are circumstances too noble to be passed over in silence, and extremely suitable to this King of Terrors. I need not mention the justness of thought which is observed in the generation of these several symbolical persons, that Sin was produced upon the first revolt of Satan, that Death appeared soon after he was cast into hell, and that the terrors of conscience were conceived at the gate of this place of torments. The description of the gates is very poetical, as the opening of them is full of Milton's spirit.

———— On a sudden open fly
With impetuous recoil and jarring sound
Th' infernal doors, and on their hinges grate
Harsh thunder, that the lowest bottom shook
Of Erebus. She open'd, but to shut
Excell'd her power; the gates wide open stood,
That with extended wings a banner'd host
Under spread ensigns marching might pass through
With horse and chariots rank'd in loose array;
So wide they stood, and like a furnace mouth
Cast forth redounding smoke and ruddy flame.

In Satan's voyage through the Chaos, there are several imaginary persons described, as residing in that immense waste of matter. This may perhaps be conformable to the taste of those critics who are pleased with nothing in a poet which has not life and manners ascribed to it; but for my own part I am pleased most with those passages in this description which carry in them a greater measure of probability, and are such as might possibly have happened. Of this kind is his first mounting in the smoke, that rises from the infernal pit, his falling into a cloud of nitre, and the like combustible materials, that by their explosion still hurried him forward in his voyage; his springing upward like a pyramid of fire, with his laborious passage through that confusion of elements, which the poet calls

The womb of nature and perhaps her grave.

The glimmering light which shot into the Chaos from the utmost verge of the creation, with the distant discovery of the earth that hung close by the moon,[a] are wonderfully beautiful and poetical L.

No. 315. SATURDAY, MARCH 1.

Nec deus intersit, nisi dignus vindice nodus
Inciderit————

Hor. Ars Poet. 191

Never presume to make a god appear,
But for a bus'ness worthy of a god.

Roscommon.

Horace advises a poet to consider thoroughly the nature and force of his genius. Milton seems to have known perfectly well wherein his strength lay, and has therefore chosen a subject en-

[a] *By the moon.* Mr. Addison mistakes the sense of this passage.—See Dr. Newton's note on the place.—H.

tirely conformable to those talents of which he was master. As his genius was wonderfully turned to the sublime, his subject is the noblest that could have entered into the thoughts of man Every thing that is truly great and astonishing has a place in it. The whole system of the intellectual world; the Chaos, and the creation; heaven, earth, and hell; enter into the constitution of his poem.

Having in the first and second book represented the infernal world with all its horrors, the thread of his fable naturally leads him into the opposite regions of bliss and glory.

If Milton's majesty forsakes him any where, it is in those parts of his poem, where the divine persons are introduced as speakers. One may, I think, observe that the author proceeds with a kind of fear and trembling, whilst he describes the sentiments of the Almighty. He dares not give his imagination its full play, but chuses to confine himself to such thoughts as are drawn from the books of the most orthodox divines, and to such expressions as may be met with in scripture. The beauties, therefore, which we are to look for in these speeches, are not of a poetical nature, nor so proper to fill the mind with sentiments of grandeur, as with thoughts of devotion. The passions, which they are designed to raise, are a divine love and religious fear. The particular beauty of the speeches in the third book consists in that shortness and perspicuity of style, in which the poet has couched the greatest mysteries of christianity, and drawn together, in a regular scheme, the whole dispensation of Providence, with espect to man. He has represented all the abstruse doctrines of predestination, free-will, and grace, as also the great points of the incarnation and redemption, (which naturally grow up in a poem that treats of the fall of man,) with great energy of expression, and in a clearer and stronger light than ever I met with in any other writer. As these points are dry in themselves to the

generality of readers, the concise and clear manner in which he has treated them is very much to be admired, as is likewise that particular art which he has made use of, in the interspersing of all those graces of poetry, which the subject was capable of receiving.

The survey of the whole creation, and of every thing that is transacted in it, is a prospect worthy of omniscience; and as much above that, in which[a] Virgil has drawn his Jupiter, as the christian idea of the Supreme Being is more rational and sublime than that of the heathens. The particular objects on which he is described to have cast his eye, are represented in the most beautiful and lively manner.

Now had th' Almighty father from above,[1]
From the pure empyrean where he sits
High thron'd above all height, bent down his eye,
His own works and their works at once to view.
About him all the sanctities of heaven
Stood thick as stars, and from his sight receiv'd
Beatitude past utterance: on his right
The radiant image of his glory sat,
His only Son; on earth he first beheld
Our two first parents, yet the only two
Of mankind, in the happy garden plac'd,
Reaping immortal fruits of joy and love,
Uninterrupted joy, unrivall'd love,
In blissful solitude; he then survey'd

[1] 'When God Almighty from his lofty throne,
Set in those parts of heaven that purest are,
As far above the clear stars every one,
As it is hence up to the highest star,
Looked down, and all at once this world beheld,
Each land, each city, country, town and field.'

V. Fairfax's Tasso—c. i. st. vii. The comparison with Tasso is the more striking, from Addison's want of appreciation of the genius which Milton found so suggestive.—G.

[a] *In which. In what? prospect*, or *survey*: but how could Jupiter be drawn *in* either? The expression is, plainly, inaccurate.—H.

Hel. and the gulf between, and Satan there
Coasting the wall of heav'n on this side night,
In the dun air sublime, and ready now
To stoop with wearied wings and willing feet
On the bare outside of this world, that seem'd
Firm land imbosom'd without firmament,
Uncertain which, in ocean or in air.
Him God beholding from his prospect high,
Wherein past, present, future, he beholds,
Thus to his only Son foreseeing spake.

Satan's approach to the confines of the creation, is finely imagined in the beginning of the speech which immediately follows. The effects of this speech in the blessed spirits, and in the divine person to whom it was addressed, cannot but fill the mind of the reader with a secret pleasure and complacency.

Thus while God spake, ambrosial fragrance fill'd
All Heav'n, and in the blessed spirits elect
Sense of new joy ineffable diffus'd!
Beyond compare the Son of God was seen
Most glorious, in him all his father shone
Substantially express'd, and in his face
Divine compassion visibly appear'd,
Love without end, and without measure grace.

I need not point out the beauty of that circumstance, wherein the whole host of angels are represented as standing mute; nor show how proper the occasion was to produce such a silence in heaven. The close of this divine colloquy, with the hymn of angels that follows upon it, are so wonderfully beautiful and poetical, that I should not forbear inserting the whole passage if the bounds of my paper would give me leave.

No sooner had th' Almighty ceas'd, but all
The multitudes of Angels with a shout,
Loud as from numbers without number, sweet
As from blest voices, utt'ring joy, heav'n rung
With Jubilee, and loud Hosannas fill'd
Th' eternal regions; &c.—

Satan's walk upon the outside of the universe, which, at a distance, appeared to him of a globular form, but, upon his nearer approach, looked like an unbounded plain, is natural and noble. As his roaming upon the frontiers of the creation, between that mass of matter, which was wrought into a world, and that shapeless unformed heap of materials, which still lay in chaos and confusion, strikes the imagination with something astonishingly great and wild. I have before spoken of the Limbo of Vanity, which the poet places upon this uttermost surface of the universe, and shall here explain myself more at large on that, and other parts of the poem, which are of the same shadowy nature.

Aristotle observes, that the fable in an epic poem should abound in circumstances that are both credible and astonishing; or, as the French critics chuse to phrase it, the fable should be filled with the probable and the marvellous. This rule is as fine and just as any in Aristotle's whole Art of Poetry.

If the fable is only probable, it differs nothing from a true history; if it is only marvellous, it is no better than a romance. The great secret, therefore, of heroic poetry, is to relate such circumstances, as may produce in the reader at the same time both belief and astonishment. This is brought to pass in a well-chosen fable, by the account of such things as have really happened, or at least of such things as have happened according to the received opinions of mankind. Milton's fable is a masterpiece of this nature; as the war in Heaven, the condition of the fallen angels, the state of innocence, the temptation of the serpent, and the fall of man, though they are very astonishing in themselves, are not only credible, but actual points of faith.

The next method of reconciling miracles with credibility, is by a happy invention of the poet; as in particular, when he introduces agents of a superior nature, who are capable of effecting

what is wonderful, and what is not to be met with in the ordinary course of things. Ulysses's ship[1] being turned into a rock, and Æneas's fleet into a shoal of water-nymphs, though they are very surprising accidents, are nevertheless probable, when we are told that they were the gods who thus transformed them. It is this kind of machinery which fills the poems both of Homer and Virgil with such circumstances as are wonderful, but not impossible and so frequently produce in the reader the most pleasing passion that can rise in the mind of man, which is admiration. If there be any instance in the Æneid liable to exception upon this account, it is in the beginning of the third book, where Æneas is represented as tearing up the myrtle that dropped blood. To qualify this wonderful circumstance, Polydorus tells a story from the root of the myrtle, that the barbarous inhabitants of the country having pierced him with spears and arrows, the wood which was left in his body took root in his wounds, and gave birth to that bleeding tree. This circumstance seems to have the marvellous without the probable, because it is represented as proceeding from natural causes, without the interposition of any god, or other supernatural power capable of producing it: the spears and arrows grow of themselves, without so much as the modern help of an enchantment.[2] If we look into the fiction of

[1] The expression is inaccurate, for it was not Ulysses's ship, but that of the Phæacians which was turned into a rock. V. Odyss. L. xiii. v. 160, &c.—G.

[2] And yet Dante has drawn from this the idea of the punishment which he assigns for suicide in the XIIIth cant. of the Inferno: The fearful wood—

'Che da nessun sentiero era segnato—
Non frondi verdi, ma di color fosco,
Non rami schietti, ma nodosi e involti,
Non pomi v'eran, ma stecchi con tosco.'

'Which by no path was marked. Not green the foliage, but brown in color; not smooth the branches, but gnarled and warped; apples none were there, but withered sticks with poison.'

V. Carlyle's accurate and vigorous translation.—G.

Milton's fable, though we find it full of surprising incidents, they are generally suited to our notions of the things and persons described, and tempered with a due measure of probability. I must only make an exception to the Limbo of Vanity, with his episode of Sin and Death, and some of the imaginary persons in his chaos. These passages are astonishing, but not credible; the reader cannot so far impose upon himself as to see a possibility in them; they are the description of dreams and shadows, not of things or persons. I know that many critics look upon the stories of Circe, Polypheme, the Syrens, nay, the whole Odyssey and Iliad, to be allegories; but allowing this to be true, they are fables, which, considering the opinions of mankind that prevailed in the age of the poets, might possibly have been according to the letter. The persons are such as might have acted what is ascribed to them, as the circumstances in which they are represented, might possibly have been truths and realities. This appearance of probability is so absolutely requisite in the greater kinds of poetry, that Aristotle observes, the ancient tragic writers made use of the names of such great men as had actually lived in the world, though the tragedy proceeded upon adventures they were never engaged in, on purpose to make the subject more credible. In a word, besides the hidden meaning of an epic allegory, the plain literal sense ought to appear probable. The story should be such as an ordinary reader may acquiesce in, whatever natural, moral, or political truth may be discovered in it by men of greater penetration.

Satan, after having long wandered upon the surface, or outmost wall of the universe, discovers at last a wide gap in it, which led into the creation, and is described as the opening through which the angels pass to and fro into the lower world, upon their errands to mankind. His sitting upon the brink of this passage, and taking a survey of the whole face of nature, that appeared to

him new and fresh in all its beauties, with the simile illustrating this circumstance, fills the mind of the reader with as surprising and glorious an idea as any that arises in the whole poem. He looks down into that vast hollow of the universe with the eye, or (as Milton calls it in his first book) with the ken of an angel. He surveys all the wonders in this immense amphitheatre that lie between both the poles of heaven, and takes in at one view the whole round of the creation.

His flight between the several worlds that shined on every side of him, with the particular description of the sun, are set forth in all the wantonness of a luxuriant imagination. His shape, speech, and behaviour, upon his transforming himself into an angel of light, are touched with exquisite beauty. The poet's thought of directing Satan to the sun, which in the vulgar opinion of mankind is the most conspicuous part of the creation, and the placing in it an angel, is a circumstance very finely contrived, and the more adjusted to a poetical probability, as it was a received doctrine among the most famous philosophers, that every orb had its intelligence; and as an apostle in sacred writ is said to have seen such an angel in the sun. In the answer which this angel returns to the disguised evil spirit, there is such a becoming majesty as is altogether suitable to a superior being. The part of it in which he represents himself as present at the creation, is very noble in itself, and not only proper where it is introduced, but requisite to prepare the reader for what follows in the seventh book.

> I saw, when at his word the formless mass
> This world's material mould, came to a heap:
> Confusion heard his voice, and wild uproar
> Stood rul'd, stood vast infinitude confin'd;
> Till at his second bidding darkness fled,
> Light shon, &c.

In the following part of the speech he points out the earth

with such circumstances, that the reader can scarce forbear fancying himself employed on the same distant view of it.

> Look downward on the globe, whose hither side
> With light from hence, tho' but reflected, shines:
> That place is earth, the seat of man; that light
> His day, &c.

I must not conclude my reflections upon this third book of Paradise Lost, without taking notice of that celebrated complaint of Milton with which it opens, and which certainly deserves all the praises that have been given to it; though, as I have before hinted, it may rather be looked upon as an excrescence, than as an essential part of the poem. The same observation might be applied to that beautiful digression upon hypocrisy, in the same book. L.

No. 321. SATURDAY, MARCH 8.

> Nec satis est pulchra esse poemata, dulcia sunto.
> HOR. Ars Poet. 99.
>
> 'Tis not enough a poem's finely writ;
> It must affect and captivate the soul.
> ROSCOMMON.

THOSE who know how many volumes have been written on the poems of Horace and Virgil, will easily pardon the length of my discourse upon Milton. The Paradise Lost is looked upon, by the best judges, as the greatest production, or at least the noblest work of genius, in our language, and therefore deserves to be set before an English reader in its full beauty. For this reason, though I have endeavoured to give a general idea of its graces and imperfections in my six first papers, I thought myself obliged to bestow one upon every book in particular. The three first

books I have already dispatched, and am now entering upon the fourth. I need not acquaint my reader, that there are multitudes of beauties in this great author, especially in the descriptive parts of his poem, which I have not touched upon; it being my intention to point out those only, which appear to me the most exquisite, or those which are not so obvious to ordinary readers. Every one that has read the critics, who have written upon the Odyssey, the Iliad, and the Æneid, knows very well, that though they agree in their opinions of the great beauties in those poems, they have nevertheless each of them discovered several masterstrokes, which have escaped the observation of the rest. In the same manner, I question not but any writer, who shall treat on this subject after me, may find several beauties in Milton, which I have not taken notice of. I must likewise observe, that as the greatest masters of critical learning differ among one another, as to some particular points in an epic poem, I have not bound myself scrupulously to the rules which any of them has laid down upon that art, but have taken the liberty sometimes to join with one, and sometimes with another, and sometimes to differ from all of them, when I have thought that the reason of the thing was on my side.

We may consider the beauties of the fourth book under three heads. In the first are those pictures of still-life, which we meet with in the descriptions of Eden, Paradise, Adam's Bower, &c. In the next are the machines, which comprehend the speeches and behaviour of the good and bad angels. In the last is the conduct of Adam and Eve, who are the principal actors in the poem.

In the description of Paradise, the poet has observed Aristotle's rule of lavishing all the ornaments of diction on the weak unactive parts of the fable, which are not supported by the beauty of sentiments and characters. Accordingly the reader may observe, that the expressions are more florid and elaborate in

these descriptions, than in most other parts of the poem. I must further add, that though the drawings of gardens, rivers rainbows, and the like dead pieces of nature, are justly censured in an heroic poem, when they run out into an unnecessary length; the description of Paradise would have been faulty, had not the poet been very particular in it, not only as it is the scene of the principal action, but as it is requisite to give us an idea of that happiness from which our first parents fell. The plan of it is wonderfully beautiful, and formed upon the short sketch which we have of it in holy writ. Milton's exuberance of imagination has poured forth such a redundancy of ornaments on this seat of happiness and innocence, that it would be endless to point out each particular.

I must not quit this head, without further observing, that there is scarce a speech of Adam or Eve in the whole poem, wherein the sentiments and allusions are not taken from this their delightful habitation. The reader, during their whole course of action, always finds himself in the walks of Paradise. In short, as the critics have remarked, that in those poems, wherein shepherds are actors, the thoughts ought always to take a tincture from the woods, fields, and rivers; so we may observe, that our first parents seldom lose sight of their happy station in any thing they speak or do; and if the reader will give me leave to use the expression, that their thoughts are always paradisiacal.

We are in the next place to consider the machines of the fourth book. Satan being now within prospect of Eden, and looking round upon the glories of the creation, is filled with sentiments different from those which he discovered whilst he was in hell. The place inspires him with thoughts more adapted to it: he reflects upon the happy condition from whence he fell, and breaks forth into a speech that is softened with several transient touches of remorse and self-accusation: bu at length he confirms

himself in impenitence, and in his design of drawing men into his own state of guilt and misery. This conflict of passions is raised with a great deal of art, as the opening of his speech to the sun is very bold and noble.[1]

> O thou that with surpassing glory crown'd
> Look'st from thy sole dominion like the God
> Of this new world, at whose sight all the stars
> Hide their diminish'd heads; to thee I call,
> But with no friendly voice, and add thy name,
> O Sun, to tell thee how I hate thy beams,
> That bring to my remembrance from what state
> I fell, how glorious once above thy sphere.

This speech is, I think, the finest that is ascribed to Satan in the whole poem. The evil spirit proceeds to make his discoveries concerning our first parents, and to learn after what manner they may be best attacked. His bounding over the walls of Paradise; his sitting in the shape of a cormorant upon the tree of life, which stood in the centre of it, and overtopped all the other trees of the garden; his alighting among the herd of animals, which are so beautifully represented as playing about Adam and Eve; together with his transforming himself into different shapes, in order to hear their conversation; are circumstances that give an agreeable surprise to the reader, and are devised with great art, to connect that series of adventures in which the poet has engaged this great artificer of fraud.

The thought of Satan's transformation into a cormorant, and placing himself on the tree of life, seems raised upon that passage in the Iliad, where two deities are described, as perching on the top of an oak in the shape of vultures.

His planting himself at the ear of Eve under the form of a

[1] See Newton's ed. of Par. Lost, vol. i. p. 256. When Milton meant to have made only a tragedy of Paradise Lost, he purposed to begin it with the first ten lines of the following speech, which he showed to his nephew E. Philips and others.—C.

toad, in order to produce vain dreams and imaginations, is a circumstance of the same nature; as his starting up in his own form is wonderfully fine, both in the literal description, and in the moral which is concealed under it. His answer upon his being discovered, and demanded to give an account of himself, is conformable to the pride and intrepidity of his character.

> Know ye not then, said Satan fill'd with scorn!
> Know ye not me! Ye knew me once no mate
> For you, there sitting where you durst not soar.
> Not to know me argues yourselves unknown,
> The lowest of your throng;———

Zephon's rebuke, with the influence it had on Satan, is exquisitely graceful and moral. Satan is afterwards led away to Gabriel, the chief of the guardian angels, who kept watch in Paradise. His disdainful behaviour on this occasion is so remarkable a beauty, that the most ordinary reader cannot but take notice of it. Gabriel's discovering his approach at a distance, is drawn with great strength and liveliness of imagination.

> O friends, I hear the tread of nimble feet
> Hast'ning this way, and now by glimpse discern
> Ithuriel and Zephon through the shade;
> And with them comes a third of regal port,
> But faded splendor wan; who by his gait
> And fierce demeanor, seems the prince of hell,
> Not likely to part hence without contest;
> Stand firm, for in his look defiance lours.

The conference between Gabriel and Satan abounds with sentiments proper for the occasion, and suitable to the persons of the two speakers. Satan's clothing himself with terror, when he prepares for the combat, is truly sublime, and at least equal to Homer's description of Discord celebrated by Longinus; or to that of Fame in Virgil; who are both represented with their feet standing upon the earth, and their heads reaching above the clouds.

While thus he spake, th' angelic squadron bright
Turn'd fiery red, sharp'ning in mooned horns
Their phalanx, and began to hem him round
With pointed spears, &c.
————On th' other side, Satan alarm'd,
Collecting all his might, dilated stood
Like Tenariff or Atlas unremov'd.
His stature reach'd the sky, and on his crest
Sat horror plum'd.————

I must here take notice, that Milton is every where full of hints, and sometimes literal translations, taken from the greatest of the Greek and Latin poets. But this I may reserve for a discourse by itself, because I would not break the thread of these speculations, that are designed for English readers, with such reflections as would be of no use but to the learned.

I must, however, observe in this place, that the breaking off the combat between Gabriel and Satan, by the hanging out of the golden scales in heaven, is a refinement upon Homer's thought, who tells us, that before the battle between Hector and Achilles, Jupiter weighed the event of it in a pair of scales. The reader may see the whole passage in the 22d Iliad.

Virgil, before the last decisive combat, describes Jupiter in the same manner, as weighing the fates of Turnus and Æneas. Milton, though he fetched this beautiful circumstance from the Iliad and Æneid, does not only insert it as a poetical embellishment, like the authors above-mentioned, but makes an artful use of it for the proper carrying on of his fable, and for the breaking off the combat between the two warriors, who were upon the point of engaging. To this we may further add, that Milton is the more justified in this passage, as we find the same noble allegory in holy writ, where a wicked prince, some few hours before he was assaulted and slain, is said to have been 'weighed in the scales, and to have been found wanting.'

I must here take notice, under the head of the machines, that

Uriel's gliding down to the earth upon a sunbeam, with the poet's device to make him descend, as well in his return to the sun, as in his coming from it, is a prettiness that might have been admired in a little fanciful poet, but seems below the genius of Milton. The description of the host of armed angels walking their nightly round in Paradise is of another spirit;

> So saying on he led his radiant files,
> Dazzling the moon;

as that account of the hymns, which our first parents used to hear them sing in these their midnight walks, is altogether divine, and inexpressibly amusing to the imagination.

We are, in the last place, to consider the parts which Adam and Eve act in the fourth book. The description of them as they first appeared to Satan, is exquisitely drawn, and sufficient to make the fallen angel gaze upon them with all that astonishment, and those emotions of envy, in which he is represented.

> Two of far nobler shape, erect and tall,
> God-like erect, with native honour clad,
> In naked majesty seem'd lords of all;
> And worthy seem'd, for in their looks divine
> The image of their glorious Maker shone,
> Truth, wisdom, sanctitude, severe and pure;
> Severe, but in true filial freedom plac'd;
> For contemplation he and valor form'd;
> For softness she, and sweet attractive grace;
> He for God only, she for God in him:
> His fair large front, and eye sublime, declar'd
> Absolute rule; and hyacinthine locks
> Round from his parted forelock manly hung
> Clust'ring, but not beneath his shoulders broad:
> She as a veil down to her slender waist
> Her unadorned golden tresses wore
> Dis-shevel'd, but in wanton ringlets wav'd.
> So passed they naked on, nor shun'd the sight
> Of God or Angels, for they thought no ill:
> So hand in hand they pass'd, the loveliest pair
> That ever since in love's embraces met.

There is a fine spirit of poetry in the lines which follow, wherein they are described as sitting on a bed of flowers by the side of a fountain, amidst a mixed assembly of animals.

The speeches of these two first lovers flow equally from passion and sincerity. The professions they make to one another are full of warmth; but at the same time founded on truth. In word, they are the gallantries of Paradise.

———When Adam, first of men———
Sole partner and sole part of all these joys,
Dearer thyself than all;———
But let us ever praise Him, and extol
His bounty, following our delightful task,
To prune those growing plants, and tend these flowers,
Which were it toilsome, yet with thee were sweet.
To whom thus Eve reply'd: O thou for whom
And from whom I was form'd, flesh of thy flesh,
And without whom am to no end, my guide
And head, what thou hast said is just and right;
For we to him indeed all praises owe
And daily thanks: I chiefly, who enjoy
So far the happier lot, enjoying thee
Pre-eminent by so much odds, while thou
Like consort to thyself canst no where find, &c.

The remaining part of Eve's speech, in which she gives an account of herself upon her first creation, and the manner in which she was brought to Adam, is I think as beautiful a passage as any in Milton, or perhaps in any other poet whatsoever. These passages are all worked off with so much art, that they are capable of pleasing the most delicate reader, without offending the most severe.

That day I oft remember, when from sleep, &c.

A poet of less judgment and invention than this great author, would have found it very difficult to have filled these tender parts of the poem with sentiments proper for a state of innocence; to have described the warmth of love, and the professions of it,

without artifice or hyperbole; to have made the man speak the most endearing things, without descending from his natural dignity, and the woman receiving them without departing from the modesty of her character; in a word, to adjust the prerogatives of wisdom and beauty, and make each appear to the other in its proper force and loveliness. This mutual subordination of the two sexes is wonderfully kept up in the whole poem, as particularly in the speech of Eve I have before-mentioned, and upon the conclusion of it in the following lines.

> So spake our general mother, and with eyes
> Of conjugal attraction unreprov'd,
> And meek surrender, half embracing lean'd
> On our first father; half her swelling breast
> Naked met his under the flowing gold
> Of her loose tresses hid; he, in delight
> Both of her beauty and submissive charms,
> Smil'd with superior love.————

The poet adds, that the devil turned away with envy at the sight of so much happiness.

We have another view of our first parents in their evening discourses, which is full of pleasing images and sentiments suitable to their condition and characters. The speech of Eve, in particular, is dressed up in such a soft and natural turn of words and sentiments, as cannot be sufficiently admired.[1]

I shall close my reflections upon this book, with observing the masterly transition which the poet makes to their evening worship, in the following lines.

> Thus at their shady lodge arriv'd, both stood,
> Both turn'd, and under open sky ador'd
> The God that made both sky, air, earth, and heav'n,
> Which they beheld, the moon's resplendent globe,
> And starry pole: thou also mad'st the night,
> Maker omnipotent, and thou the day &c.

[1] V. Tatler, 114, and Spect., 285 and 325.—C.

Most of the modern heroic poets have imitated the ancients, in beginning a speech without premising that the person said thus or thus; but as it is easy to imitate the ancients in the omission of two or three words, it requires judgment to do it in such a manner as they shall not be missed, and that the speech may begin naturally without them. There is a fine instance of this kind out of Homer, in the twenty-third chapter of Longinus.

L.

No. 327. SATURDAY, MARCH 15.

——Major rerum mihi nascitur ordo.
VIRG. Æn. vii. 45.
A larger scene of action is display'd.
DRYDEN.

We were told in the foregoing book, how the evil spirit practised upon Eve as she lay asleep, in order to inspire her with thoughts of vanity, pride, and ambition. The author, who shews a wonderful art throughout his whole poem, in preparing the reader for the several occurrences that arise in it, founds upon the above-mentioned circumstance the first part of the fifth book. Adam, upon his awaking, finds Eve still asleep, with an unusual discomposure in her looks. The posture in which he regards her, is described with a tenderness not to be expressed, as the whisper with which he awakens her, is the softest that ever was conveyed to a lover's ear.

His wonder was to find unwaken'd Eve
With tresses discompos'd and glowing cheek,
As thro' unquiet rest: he on his side
Leaning half-rais'd, with looks of cordial love,
Hung over her enamour'd, and beheld
Beauty, which whether waking or asleep,

Sho forth peculiar graces; then with voice
Mild as when Zephyrus on Flora breathes,
Her hand soft touching, whisper'd thus: Awake,
My fairest, my espous'd, my latest found,
Heaven's last best gift, my ever new delight!
Awake: the morning shines, and the fresh field
Calls us; we lose the prime, to mark how spring
Our tended plants, how blows the citron grove,
What drops the myrrh, and what the balmy reed,
How nature paints her colours, how the bee
Sits on the bloom, extracting liquid sweet.
Such whispering wak'd her, but with startled eye
On Adam, whom embracing, thus she spake.
O sole in whom my thoughts find all repose,
My glory, my perfection, glad I see
Thy face and morn return'd————

I cannot but take notice that Milton, in the conference between Adam and Eve, had his eye very frequently upon the book of Canticles, in which there is a noble spirit of Eastern poetry, and very often not unlike what we meet with in Homer, who is generally placed near the age of Solomon. I think there is no question but the poet in the preceding speech remembered those two passages which are spoken on the like occasion, and filled with the same pleasing images of nature.

"My beloved spake, and said unto me, rise up, my love, my fair one, and come away; for lo, the winter is past, the rain is over and gone: the flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land. The fig-tree putteth forth her green figs, and the vines with the tender grape give a good smell. Arise, my love, my fair one, and come away.

"Come, my beloved, let us go forth into the field: let us get up early to the vineyards, let us see if the vine flourish, whether the tender grape appear, and the pomegranates bud forth."

His preferring the garden of Eden to that

——Where the sapient king
Held dalliance with his fair Egyptian spouse,

shews that the poet had this delightful scene in his mind.

Eve's dream is full of those 'high conceits engendering pride,' which, we are told, the devil endeavoured to instil into her. Of this kind is that part of it where she fancies herself awakened by Adam in the following beautiful lines.

Why sleep'st thou Eve! now is the pleasant time,
The cool, the silent, save where silence yields
To the night-warbling bird, that now awake
Tunes sweetest his love-labour'd song; now reigns
Full orb'd the moon, and with more pleasing light
Shadowy sets off the face of things: in vain,
If none regard. Heav'n wakes with all his eyes,
Whom to behold but thee, Nature's desire,
In whose sight all things joy, with ravishment,
Attracted by thy beauty still to gaze!

An injudicious poet would have made Adam talk through the whole work in such sentiments as these: but flattery and falsehood are not the courtship of Milton's Adam, and could not be heard by Eve in her state of innocence, excepting only in a dream produced on purpose to taint her imagination. Other vain sentiments of the same kind in this relation of her dream, will be obvious to every reader. Though the catastrophe of the poem is finely presaged on this occasion, the particulars of it are so artfully shadowed, that they do not anticipate the story which follows in the ninth book. I shall only add, that though the vision of itself is founded upon truth, the circumstances of it are full of that wildness and inconsistency which are natural to a dream Adam, conformable to his superior character for wisdom, instructs and comforts Eve upon this occasion.

So cheer'd he his fair spouse, and she was cheer'd,
But silently a gentle tear let fall
From either eye, and wip'd them with her hair;

Two other precious drops, that ready stood,
Each in their crystal sluice, he ere they fell
Kiss'd, as the gracious signs of sweet remorse
And pious awe, that fear'd to have offended.

The morning hymn is written in imitation of one of those psalms where, in the overflowings of gratitude and praise, the psalmist calls not only upon the angels, but upon the most conspicuous parts of the inanimate creation, to join with him in extolling their common Maker. Invocations of this nature fill the mind with glorious ideas of God's works, and awaken that divine enthusiasm, which is so natural to devotion. But if this calling upon the dead parts of nature is at all times a proper kind of worship, it was in a particular manner suitable to our first parents, who had the creation fresh upon their minds, and had not seen the various dispensations of Providence, nor consequently could be acquainted with those many topics of praise which might afford matter to the devotions of their posterity. I need not remark the beautiful spirit of poetry which runs through this whole hymn, nor the holiness of that resolution with which it concludes.

Having already mentioned those speeches which are assigned to the persons in this poem, I proceed to the description which the poet gives of Raphael. His departure from before the throne, and his flight through the choirs of angels, is finely imaged. As Milton every where fills his poem with circumstances that are marvellous and astonishing, he describes the gate of heaven as framed after such a manner, that it opened of itself upon the approach of the angel who was to pass through it.

————'Till at the gate
Of heav'n arriv'd, the gate self-open'd wide,
On golden hinges turning, as by work
Divine the sovereign architect had fram'd. R

The poet here seems to have regarded two or three passages

in the 18th Iliad, as that in particular, where, speaking of Vulcan, Homer says, that he had made twenty *tripodes*, running on golden wheels; which, upon occasion, might go of themselves to the assembly of the gods, and, when there was no more use for them, return again after the same manner. Scaliger has rallied Homer very severely upon this point, as M. Dacier has endeavoured to defend it. I will not pretend to determine, whether in this particular of Homer, the marvellous does not lose sight of the probable. As the miraculous workmanship of Milton's gates is not so extraordinary as this of the *tripodes*, so I am persuaded he would not have mentioned it, had not he been supported in it by a passage in the scripture, which speaks of wheels in heaven that had life in them, and moved of themselves, or stood still, in conformity with the cherubims, whom they accompanied.

There is no question but Milton had this circumstance in his thoughts, because in the following book he describes the chariot of the Messiah with living wheels, according to the plan in Ezekiel's vision.

> ——— Forth rush'd with whirlwind sound
> The chariot of paternal Deity,
> Flashing thick flames, wheel within wheel undrawn,
> Itself instinct with spirit———

I question not but Bossu, and the two Daciers, who are for vindicating every thing that is censured in Homer, by something parallel in holy writ, would have been very well pleased had they thought of confronting Vulcan's *tripodes* with Ezekiel's wheels.

Raphael's descent to the earth, with the figure of his person is represented in very lively colours.[1] Several of the French, Italian, and English poets, have given a loose to their imaginations in the description of angels; but I do not remember to have met with any so finely drawn, and so conformable to the notions

[1] Tasso's Jerusalem, c. i. st. 13, 14, 15, and c. ix. st. 60, 61, 62.—C.

which are given of them in scripture, as this in Milton. After having set him forth in all his heavenly plumage, and represented him as alighting upon the earth, the poet concludes his description with a circumstance which is altogether new, and imagined with the greatest strength of fancy.

> ——————Like Maia's son he stood,
> And shook his plumes, that heav'nly fragrance fill'd
> The circuit wide.——————[1]

Raphael's reception by the guardian angels, his passing through the wilderness of sweets, his distant appearance to Adam, have all the graces that poetry is capable of bestowing. The author afterwards gives us a particular description of Eve in her domestic employments.

> So saying with dispatchful looks in haste
> She turns, on hospitable thoughts intent,
> What choice to chuse for delicacy best,
> What order so contriv'd as not to mix
> Tastes not well join'd, inelegant, but bring
> Taste after taste, upheld with kindliest change;
> Bestirs her then, &c.

Though in this, and other parts of the same book, the subject s only the housewifery of our first parent, it is set off with so many pleasing images and strong expressions, as make it none of the least agreeable parts in this divine work.

The natural majesty of Adam, and at the same time his submissive behaviour to the superior being who had vouchsafed to be his guest; the solemn hail which the angel bestows upon the mother of mankind, with the figure of Eve ministering at the table, are circumstances which deserve to be admired.

Raphael's behaviour is every way suitable to the dignity of

[1] V. Iliad, xxiv. 339, and Æn. iv. 238.—'It is hard,' says Pope, 'to determine which is more excellent, the copy or the original; but Milton's description is better than both' V. also Newton's ed. of P. L. v. i. p. 369-374.—C.

his nature, and to that character of a sociable spirit, with which the author has so judiciously introduced him. He had received instructions to converse with Adam, as one friend converses with another, and to warn him of the enemy, who was contriving his destruction: accordingly he is represented as sitting down at a table with Adam, and eating of the fruits of Paradise. The occasion naturally leads him to his discourse on the food of angels. After having thus entered into conversation with man upon more indifferent subjects, he warns him of his obedience, and makes a natural transition to the history of that fallen angel, who was employed in the circumvention of our first parents.

Had I followed Monsieur Bossu's method in my first paper on Milton, I should have dated the action of Paradise Lost from the beginning of Raphael's speech in this book, as he supposes the action of the Æneid to begin in the second book of that poem. I could alledge many reasons for my drawing the action of the Æneid rather from its immediate beginning in the first book, than from its remote beginning in the second; and shew why I have considered the sacking of Troy as an episode, according to the common acceptation of that word. But as this would be a dry unentertaining piece of criticism, and perhaps unnecessary to those who have read my first paper, I shall not enlarge upon it. Which ever of the notions be true, the unity of Milton's action is preserved according to either of them; whether we consider the fall of man in its immediate beginning, as proceeding from the resolutions taken in the infernal council, or in its more remote beginning, as proceeding from the first revolt of the angels in heaven. The occasion which Milton assigns for this revolt, as it is founded on hints in holy writ, and on the opinion of some great writers, so it was the most proper that the poet could have made use of.

The revolt in heaven is described with great force of imagi

nation, and a fine variety of circumstances. The learned reader cannot but be pleased with the poet's imitation of Homer in the last of the following lines:

> At length into the limits of the north
> They came, and Satan took his royal seat
> High on a hill, far blazing, as a mount
> Rais'd on a mount, with pyramids and tow'rs
> From diamond quarries hewn, and rocks of gold,
> The palace of great Lucifer, (so call
> That structure in the dialect of men
> Interpreted)———————

Homer mentions persons and things, which he tells us, in the language of the gods, are called by different names from those they go by in the language of men. Milton has imitated him with his usual judgment in this particular place, wherein he has likewise the authority of scripture to justify him. The part of Abdiel, who was the only spirit that in this infinite host of angels preserved his allegiance to his Maker, exhibits to us a noble moral of religious singularity. The zeal of the seraph breaks forth in a becoming warmth of sentiments and expressions, as the character which is given us of him denotes that generous scorn and intrepidity which attends heroic virtue. The author doubtless designed it as a pattern to those who live among mankind in their present state of degeneracy and corruption.

> So spake the Seraph Abdiel, faithful found
> Among the faithless, faithful only he;
> Among innumerable false, unmov'd,
> Unshaken, unseduc'd, unterrify'd;
> His loyalty he kept, his love, his zeal:
> Nor number, nor example, with him wrought
> To swerve from truth, or change his constant mind,
> Though single. From amidst them forth he pass'd,
> Long way through hostile scorn, which he sustain'd
> Superior, nor of violence fear'd aught;
> And with retorted scorn his back he turn'd
> On those proud tow'rs to swift destruction doom'd.

L.

No. 333. SATURDAY, MARCH 22.

———Vocat in certamina divos.
VIRG.
He calls embattled deities to arms.

We are now entering upon the sixth book of Paradise Lost, in which the poet describes the battle of angels; having raised his reader's expectation, and prepared him for it by several passages in the preceding books. I omitted quoting these passages in my observations on the former books, having purposely reserved them for the opening of this, the subject of which gave occasion to them. The author's imagination was so inflamed with this great scene of action, that wherever he speaks of it, he rises, if possible, above himself. Thus where he mentions Satan in the beginning of his poem:

———Him the Almighty Power
Hurl'd headlong flaming from th' ethereal sky,
With hideous ruin and combustion, down
To bottomless perdition, there to dwell
In adamantine chains and penal fire,
Who durst defy th' Omnipotent to arms.

We have likewise several noble hints of it in the infernal conference.

O prince, O chief of many throned powers,
That led th' imbattel'd seraphim to war,
Too well I see and rue the dire event,
That with sad overthrow, and foul defeat,
Hath lost us heav'n, and all this mighty host
In horrible destruction laid thus low.
But see the angry Victor has recall'd
His ministers of vengeance and pursuit
Back to the gates of heav'n: the sulphurous hail
Shot after us in storm, o'erblown, hath laid
The fiery surge that from the precipice
Of heaven receiv'd us falling; and the thunder,

Wing'd with red lightning and impetuous rage,
Perhaps hath spent his shafts, and ceases now
To bellow through the vast and boundless deep.

There are several other very sublime images on the same subject in the first book, as also in the second.

What when we fled amain, pursu'd, and struck
With heav'n's afflicting thunder, and besought
The deep to shelter us; this hell then seem'd
A refuge from those wounds———

In short, the poet never mentions any thing of this battle, but in such images of greatness and terror as are suitable to the subject. Among several others, I cannot forbear quoting that passage, where the power who is described as presiding over the chaos, speaks in the third book.

Thus Satan; and him thus the anarch old,
With fault'ring speech, and visage incompos'd,
Answer'd: I know thee, stranger, who thou art,
That mighty leading angel, who of late
Made head against heaven's King, tho' overthrown.
I saw and heard; for such a numerous host
Fled not in silence through the frighted deep,
With ruin upon ruin, rout on rout,
Confusion worse confounded; and heav'n's gates
Pour'd out by millions her victorious bands,
Pursuing———

It required great pregnancy of invention, and strength of imagination, to fill this battle with such circumstances as should raise and astonish the mind of the reader; and at the same time an exactness of judgment, to avoid every thing that might appear light or trivial. Those who look into Homer, are surprised to find his battles still rising one above another, and improving in horror, to the conclusion of the Iliad. Milton's fight of angels is wrought up with the same beauty. It is ushered in with such signs of wrath, as are suitable to Omnipotence incensed. The

first engagement is carried on under a cope of fire, occasioned by the flights of innumerable burning darts and arrows which are discharged from either host. The second onset is still more terrible, as it is filled with those artificial thunders which seem to make the victory doubtful, and produce a kind of consternation even in the good angels. This is followed by the tearing up of mountains and promontories; till, in the last place, the Messiah comes forth in the fulness of majesty and terror. The pomp of his appearance, amidst the roarings of his thunders, the flashes of his lightnings, and the noise of his chariot-wheels, is described with the utmost flights of human imagination.

There is nothing in the first and last day's engagement which does not appear natural, and agreeable enough to the ideas most readers would conceive of a fight between two armies of angels

The second day's engagement is apt to startle an imagination, which has not been raised and qualified for such a description, by the reading of the ancient poets, and of Homer in particular. It was certainly a very bold thought in our author, to ascribe the first use of artillery to the rebel-angels. But as such a pernicious invention may be well supposed to have proceeded from such authors, so it entered very properly into the thoughts of that being who is all along described as aspiring to the majesty of his Maker. Such engines were the only instruments he could have made use of to imitate those thunders, that in all poetry, both sacred and profane, are represented as the arms of the Almighty The tearing up of the hills, was not altogether so daring a thought as the former. We are, in some measure, prepared for such an incident by the description of the giants' war, which we meet with among the ancient poets. What still made this circumstance the more proper for the poet's use, is the opinion of many learned men, that the fable of the giants' war, which makes so great a noise in antiquity, and gave birth to the sublimest

description in Hesiod's works, was an allegory founded upon this very tradition of a fight between the good and bad angels.

It may, perhaps, be worth while to consider with what judgment Milton, in this narration, has avoided every thing that is mean and trivial in the descriptions of the Latin and Greek poets; and, at the same time, improved every great hint which he met with in their works upon this subject. Homer, in that passage which Longinus has celebrated for its sublimeness, and which Ovid and Virgil have copied after him, tells us, that the giants threw Ossa upon Olympus, and Pelion upon Ossa. He adds an epithet to Pelion (εἰνοσίφυλλον) which very much swells the idea by bringing up to the reader's imagination all the woods that grew upon it. There is further a great beauty in his singling out by name these three remarkable mountains, so well known to the Greeks. This last is such a beauty as the scene of Milton's war could not possibly furnish him with. Claudian, in his fragment upon the giants' war, has given full scope to that wildness of imagination which was natural to him. He tells us, that the giants tore up whole islands by the roots, and threw them at the gods. He describes one of them in particular taking up Lemnos in his arms, and whirling it to the skies, with all Vulcan's shop in the midst of it. Another tears up mount Ida, with the river Enipeus, which ran down the sides of it; but the poet, not content to describe him with this mountain upon his shoulders, tells us that the river flowed down his back, as he held it up in that posture. It is visible to every judicious reader, that such ideas savour more of burlesque, than of the sublime They proceed from a wantonness of imagination, and rather divert the mind than astonish it. Milton has taken every thing that is sublime in these several passages, and composes out of them the following great image:

> From their foundations loosning to and fro,
> They pluck'd the seated hills with all their load,

Rocks, waters, woods; and by the shaggy tops
Up-lifting bore them in their hands————

We have the full majesty of Homer in this short description, improved by the imagination of Claudian, without its puerilities.

I need not point out the description of the fallen angels seeing the promontories hanging over their heads in such a dreadful manner, with the other numberless beauties in this book, which are so conspicuous, that they cannot escape the notice of the most ordinary reader.

There are, indeed, so many wonderful strokes of poetry in this book, and such a variety of sublime ideas, that it would have been impossible to have given them a place within the bounds of this paper. Besides that, I find it in a great measure done to my hand at the end of my Lord Roscommon's Essays on Translated Poetry. I shall refer my reader thither for some of the master-strokes in the sixth book of Paradise Lost, though at the same time there are many others which that noble author has not taken notice of.

Milton, notwithstanding the sublime genius he was master of, has in this book drawn to his assistance all the helps he could meet with among the ancient poets. The sword of Michael, which makes so great a havoc among the bad angels, was given him, we are told, out of the armory of God.

————But the sword
Of Michael, from the armory of God,
Was giv'n him temper'd, so, that neither keen
Nor solid might resist that edge: it met
The sword of Satan with steep force to smite
Descending, and in half cut sheer————

This passage is a copy of that in Virgil, wherein the poet tells us, that the sword of Æneas, which was given him by a deity, broke into pieces the sword of Turnus, which came from a mortal forge. As the moral in this place is divine, so by the

way we may observe, that the bestowing on a man who is favoured by heaven such an allegorical weapon, is very conformable to the old eastern way of thinking. Not only Homer has made use of it, but we find the Jewish hero in the book of Maccabees, who had fought the battles of the chosen people with so much glory and success, receiving in his dream a sword from the hand of the prophet Jeremiah. The following passage, wherein Satan is described as wounded by the sword of Michael, is in imitation of Homer:

> The grinding sword with discontinuous wound
> Pass'd through him, but th' ethereal substance clos'd,
> Not long divisible, and from the gash
> A stream of nectarous humour issuing flow'd
> Sanguine, such as celestial spirits may bleed,
> And all his armour stain'd———— —

Homer tells us in the same manner, that upon Diomedes wounding the gods, there flowed from the wound an ichor, or pure kind of blood, which was not bred from mortal viands; and that though the pain was exquisitely great, the wound soon closed up, and healed, in those beings who are vested with immortality.

I question not but Milton in his description of his furious Moloch flying from the battle, and bellowing with the wound he had received, had his eye on Mars in the Iliad; who, upon his being wounded, is represented as retiring out of the fight, and making an outcry louder than that of a whole army when it begins the charge. Homer adds, that the Greeks and Trojans, who were engaged in a general battle, were terrified on each side with the bellowing of this wounded deity. The reader will easily observe how Milton has kept all the horror of this image, without running into the ridicule of it.

> ————Where the might of Gabriel fought,
> And with fierce ensigns pierc'd the deep array
> Of Moloch, furious king, who him defy'd,
> And at his chariot wheels to drag him bound

Threaten'd, nor from the Holy One of Heaven
Refrain'd his tongue blasphemous; but anon
Down cloven to the waist, with shatter'd arms,
And uncouth pain, fled bellowing.———

Milton has likewise raised his description in this book with many images taken out of the poetical parts of scripture. The Messiah's chariot, as I have before taken notice, is formed upon a vision of Ezekiel,[1] who, as Grotius observes, has very much in him of Homer's spirit[a] in the poetical parts of his prophecy.

The following lines in that glorious commission which is given the Messiah to extirpate the host of rebel angels, is drawn from a sublime passage in the psalms.

Go then, thou mightiest in thy Father's might,
Ascend my chariot, guide the rapid wheels
That shake Heav'n's basis, bring forth all my war,
My bow, my thunder, my almighty arms,
Gird on thy sword on thy puissant thigh.

The reader will easily discover many other strokes of the same nature.

There is no question but Milton had heated his imagination with the fight of the gods in Homer, before he entered upon this engagement of the angels. Homer there gives us a scene of men, heroes, and gods, mixed together in battle. Mars animates the contending armies, and lifts up his voice in such a manner, that it is heard distinctly amidst all the shouts and confusion of the fight. Jupiter at the same time thunders over their heads; while Neptune raises such a tempest, that the whole field of bat-

[1] Did Milton ever see Raphael's Vision of Ezekiel, one of his grandest conceptions, now in the Pitti palace?—G.

[a] *Much in him of Homer's spirit.* Rather, a spirit much above Homer's: witness the gradual departure of the divine presence from the holy temple and city, by several successive stages; with dreadful prophecies intermixed, till, in the end, *the glory of the Lord*, charioted by living wheels and winged cherubims, takes its station *upon the mountain which is on the east side of the city*—the most sublime and terrible idea that is to be met with in any author. See *Ezekiel, ch. x. xi.*—H.

tle, and all the tops of the mountains, shake about them. The poet tells us, that Pluto himself, whose habitation was in the very centre of the earth, was so affrighted at the shock, that he leaped from his throne. Homer afterwards describes Vulcan as pouring down a storm of fire upon the river Xanthus, and Minerva as throwing a rock at Mars; who, he tells us, covered seven acres in his fall.

As Homer has introduced into his battle of the gods every thing that is great and terrible in nature; Milton has filled his fight of good and bad angels with all the like circumstances of horror. The shout of armies, and rattling of brazen chariots, the hurling of rocks and mountains, the earthquake, the fire, the thunder, are all of them employed to lift up the reader's imagination, and give him a suitable idea of so great an action. With what art has the poet represented the whole body of the earth trembling even before it was created!

> All Heaven resounded; and had earth been then,
> All earth had to its centre shook ———

In how sublime and just a manner does he afterwards describe the whole heaven shaking under the wheels of the Messiah's chariot, with that exception of the throne of God!

> ——— Under his burning wheels
> The steadfast empyrean shook throughout,
> All but the throne itself of God. ———

Notwithstanding the Messiah appears clothed with so much terror and majesty, the poet has still found means to make his readers conceive an idea of him beyond what he himself was able to describe.

> Yet half his strength he put not forth, but check'd
> His thunder in mid volley; for he meant
> Not to destroy, but root them out of Heaven.

In a word, Milton's genius, which was so great in itself, and so strengthened by all the helps of learning, appears in this book every way equal to his subject, which was the most sublime that could enter into the thoughts of a poet. As he knew all the arts of affecting the mind, he knew it was necessary to give it certain resting-places and opportunities of recovering itself from time to time: he has, therefore, with great address interspersed several speeches, reflections, similitudes, and the like reliefs, to diversify his narration, and ease the attention of the reader, that he might come fresh to his great action; and by such a contrast of ideas, have a more lively taste of the noble parts of his description.

L.

No. 339. SATURDAY, MARCH 29.

——— Ut his exordia primis
Omnia, et ipse tener Mundi concreverit orbis.
Tum durare solum et discludere Nerea ponto
Cæperit, et rerum paullatim sumere formas.
VIRG. Eclog. vi. 33.

He sung the secret seeds of nature's frame:
How seas, and earth, and air, and active flame,
Fell thro' the mighty void, and in their fall
Were blindly gather'd in this goodly ball.
The tender soil then stiff'ning by degrees
Shut from the bounded earth the bounding seas.
The earth and ocean various forms disclose,
And a new sun to the new world arose.
DRYDEN.

LONGINUS has observed, that there may be a loftiness in sentiments, where there is no passion, and brings instances out of ancient authors to support this his opinion. The pathetic, as that great critic observes, may animate and inflame the sublime, but is not essential to it. Accordingly, as he further remarks we very often find that those who excel most in stirring up the passions, very often want the talent of writing in the great and

sublime manner; and so on the contrary. Milton has shewn himself a master in both these ways of writing. The seventh book, which we are now entering upon, is an instance of that sublime which is not mixt and worked up with passion. The author appears in a kind of composed and sedate majesty; and though the sentiments do not give so great an emotion as those in the former book, they abound with as magnificent ideas. The sixth book, like a troubled ocean, represents greatness in confusion; the seventh affects the imagination like the ocean in a calm, and fills the mind of the reader, without producing in it any thing like tumult or agitation.

The critic above-mentioned, among the rules which he lays down for succeeding in the sublime way of writing, proposes to his reader that he should imitate the most celebrated authors who have gone before him, and been engaged in works of the same nature; as in particular, that if he writes on a poetical subject, he should consider how Homer would have spoken on such an occasion. By this means one great genius often catches the flame from another, and writes in his spirit without copying servilely after him. There are a thousand shining passages in Virgil, which have been lighted up by Homer.

Milton, though his own natural strength of genius was capable of furnishing out a perfect work, has doubtless very much raised and ennobled his conceptions, by such an imitation as that which Longinus has recommended.

In this book, which gives us an account of the six days' works, the poet received but very few assistances from heathen writers, who were strangers to the wonders of creation. But as there are many glorious strokes of poetry upon this subject in holy writ, the author has numberless allusions to them through the whole course of this book. The great critic I have before mentioned, though an heathen, has taken notice of the sublime manner in

which the law-giver of the Jews has described the creation in the first chapter of Genesis; and there are many other passages in scripture, which rise up in the same majesty, where this subject is touched upon. Milton has shown his judgment very remarkably, in making use of such of these as were proper for his poem, and in duly qualifying those high strains of eastern poetry, which were suited to readers whose imaginations were set to an higher pitch, than those of colder climates.

Adam's speech to the angel, wherein he desires an account of what had passed within the regions of nature before the creation, is very great and solemn. The following lines, in which he tells him, that the day is not too far spent for him to enter upon such a subject, are exquisite in their kind.

> And the great light of day yet wants to run
> Much of his race though steep, suspense in Heav'n
> Held by thy voice, thy potent voice he hears,
> And longer will delay to hear thee tell
> His generation, &c. ————

The angel's encouraging our first parents in a modest pursuit after knowledge, with the causes which he assigns for the creation of the world, are very just and beautiful. The Messiah, by whom, as we are told in scripture, the worlds were made, comes forth in the power of his Father, surrounded with an host of angels, and clothed with such majesty as becomes his entering upon a work, which, according to our conceptions, appears the utmost exertion of omnipotence. What a beautiful description has our author raised upon that hint in one of the prophets; 'And behold there came four chariots out from between two mountains, and the mountains were mountains of brass.'

> About his chariot numberless were pour'd,
> Cherub and Seraph, potentates and thrones,
> And virtues, winged spirits, and chariots wing'd,

From the armoury of God, where stand of old
Myriads between two brazen mountains lodg'd
Against a solemn day, harnest at hand;
Celestial equipage; and now came forth
Spontaneous, for within them spirit liv'd,
Attendant on their Lord: Heav'n open'd wide
Her ever-during gates, harmonious sound,
On golden hinges moving ———

I have before taken notice of these chariots of God, and of these gates of Heaven, and shall here only add, that Homer gives us the same idea of the latter as opening of themselves, though he afterwards takes off from it, by telling us, that the hours first of all removed those prodigious heaps of clouds which lay as a barrier before them.

I do not know any thing in the whole poem more sublime than the description which follows, where the Messiah is represented at the head of his angels, as looking down into the Chaos, calming its confusion, riding into the midst of it, and drawing the first out-line of the creation.

On heav'nly ground they stood, and from the shore
They view'd the vast immeasurable abyss
Outrageous as a sea, dark, wasteful, wild,
Up from the bottom turn'd by furious winds
And surging waves, as mountains to assault
Heav'n's height, and with the center mix the pole.
Silence ye troubled waves, and thou deep, peace
Said then th' omnific word, your discord end:
Nor staid, but on the wings of cherubim
Up-lifted, in paternal glory rode
Far into Chaos, and the world unborn;
For Chaos heard his voice: him all his train
Follow'd in bright procession, to behold
Creation, and the wonders of his might.
Then staid the fervid wheels, and in his hand
He took the golden compasses, prepared
In God's eternal store, to circumscribe
This universe, and all created things:

One foot he center'd, and the other turn'd
Round through the vast profundity obscure,
And said, thus far extend, thus far thy bounds,
This be thy just circumference, O world.

The thought of the golden compasses is conceived altogether in Homer's spirit, and is a very noble incident in this wonderful description, Homer, when he speaks of the gods, ascribes to them several arms and instruments with the same greatness of imagination. Let the reader only peruse the description of Minerva's Ægis, or Buckler, in the fifth book of the Iliad, with her spear, which would overturn whole squadrons, and her helmet that was sufficient to cover an army drawn out of an hundred cities: the golden compasses in the above-mentioned passage appear a very natural instrument in the hand of him, whom Plato somewhere calls the Divine Geometrician. As poetry delights in clothing abstracted ideas in allegories and sensible images, we find a magnificent description of the creation formed after the same manner in one of the prophets, wherein he describes the Almighty architect as measuring the waters in the hollow of his hand, meting out the heavens with his span, comprehending the dust of the earth in a measure, weighing the mountains in scales, and the hills in a balance. Another of them describing the Supreme Being in this great work of creation, represents him as laying the foundations of the earth, and stretching a line upon it. And in another place as garnishing the heavens, stretching out the north over the empty place, and hanging the earth upon nothing. This last noble thought Milton has expressed in the following verse.

And earth self-balanc'd on her center hung.

The beauties of description in this book lie so very thick, that it is impossible to enumerate them in this paper. The poet has

employed on them the whole energy of our tongue. The seven great scenes of the creation rise up to view one after another, i such a manner, that the reader seems present at this wonderfu work, and to assist among the choirs of angels, who are the spec tators of it. How glorious is the conclusion of the first day.

> ——— Thus was the first day ev'n and morn.
> Nor past uncelebrated, nor unsung
> By the celestial choirs, when orient light
> Exhaling first from darkness they beheld;
> Birth-day of heav'n and earth: with joy and shout
> The hollow universal orb they fill'd.

We have the same elevation of thought in the third day when the mountains were brought forth, and the deep was made

> Immediately the mountains huge appear
> Emergent, and their broad bare backs upheave
> Into the clouds, their tops ascend the sky:
> So high as heav'd the tumid hills, so low
> Down sunk a hollow bottom broad and deep,
> Capacious bed of waters ———

We have also the rising of the whole vegetable world de scribed in this day's work, which is filled with all the grace that other poets have lavished on their description of the spring and leads the reader's imagination into a theatre equally surpr sing and beautiful.

The several glories of the heavens make their appearance o the fourth day.

> First in his east the glorious lamp was seen
> Regent of day, and all the horizon round
> Invested with bright rays, jocund to run
> His longitude thro' Heav'n's high road: the grey
> Dawn, and the Pleiades before him danced
> Shedding sweet influence: less bright the moon,
> But opposite in levell'd west was set,
> His mirror, with full face borrowing her light
> From him, for other light she needed none

In that aspect, and still the distance keeps
'Till night; then in the east her turn she shines
Revolv'd on Heav'n's great axle, and her reign
With thousand lesser lights dividual holds,
With thousand thousand stars that then appear'd
Spangling the hemisphere ———

One would wonder how the poet could be so concise in his description of the six days' works, as to comprehend them within the bounds of an episode, and at the same time so particular, as to give us a lively idea of them. This is still more remarkable in his account of the fifth and sixth days, in which he has drawn out to our view the whole animal creation, from the reptile to the behemoth. As the lion and the leviathan are two of the noblest productions in the world of living creatures, the reader will find a most exquisite spirit of poetry in the account which our author gives us of them. The sixth day concludes with the formation of man, upon which the angel takes occasion, as he did after the battle in heaven, to remind Adam of his obedience, which was the principal design of this his visit.

The poet afterwards represents the Messiah returning into Heaven, and taking a survey of his great work. There is something inexpressibly sublime in this part of the poem, where the author describes that great period of time, filled with so many glorious circumstances; when the heavens and earth were finished; when the Messiah ascended up in triumph through the everlasting gates; when he looked down with pleasure upon this new creation; when every part of nature seemed to rejoice in its existence; when the morning stars sang together, and all the sons of God shouted for joy.

So ev'n and morn accomplish'd the sixth day:
Yet not till the Creator from his work
Desisting, tho' unwearied, up return'd,
Up to the heav'n of heav'ns his high abode,

Thence to behold this new created world
Th' addition of his empire; how it shew'd
In prospect from his throne, how good, how fair,
Answering his great idea. Up he rode,
Follow'd with acclamation and the sound
Symphonious of ten thousand harps that tuned
Angelic harmonies: the earth, the air
Resounding, (thou remember'st, for thou heard'st)
The heavens and all the constellations rung,
The planets in their station list'ning stood,
While the bright pomp ascended jubilant.
Open ye everlasting gates, they sung,
Open ye heav'ns, your living doors, let in
The great Creator from his work return'd
Magnificent, his six days' work, a world.

I cannot conclude this book upon the creation, without mentioning a poem which has lately appeared under that title.[1] The work was undertaken with so good an intention, and is executed with so great a mastery, that it deserves to be looked upon as one of the most useful and noble productions in our English verse. The reader cannot but be pleased to find the depths of philosophy enlivened with all the charms of poetry, and to see so great a strength of reason, amidst so beautiful a redundancy of the imagination. The author has shewn us that design in all the works of nature, which necessarily leads us to the knowledge of its first cause. In short, he has illustrated, by numberless and incontestable instances, that divine wisdom which the son of Sirach has so nobly ascribed to the Supreme Being in his forma-

[1] By Sir Richard Blackmore, and the only work of his that has partially escaped oblivion. Johnson speaks of it in terms of high commendation. Swift ridicules all of Blackmore's works; upon which Chalmers, or some author used by him in his notes on the Spectator, gravely says—'When men have done laughing, and wisely lay aside all the Dean's writings for life, this poem of Blackmore's will be read for its superior intention and better tendency'—a day, which, like the millennium seems to be still a good way off.—G.

tion of the world, when he tells us, 'that he created her, and saw her, and numbered her, and poured her out upon all his works.' L.

No. 345. SATURDAY, APRIL 5.

Sanctius hic animal, mentisque capacius altæ
Deërat adhuc, et quod dominari in cætera posset.
Natus homo est——————

Ov. Met. i. 76.

A creature of a more exalted kind
Was wanting yet, and then was man design'd;
Conscious of thought, of more capacious breast,
For empire form'd, and fit to rule the rest.

Dryden.

The accounts which Raphael gives of the battle of angels, and the creation of the world, have in them those qualifications which the critics judge requisite to an episode. They are nearly related to the principal action, and have a just connection with the fable.

The eighth book opens with a beautiful description of the impression which this discourse of the arch-angel made in our first parents. Adam afterwards, by a very natural curiosity, inquires concerning the motions of those celestial bodies which make the most glorious appearance among the six days' works. The poet here, with a great deal of art, represents Eve as withdrawing from this part of their conversation to amusements more suitable to her sex. He well knew, that the episode in this book, which is filled with Adam's account of his passion and esteem for Eve, would have been improper for her hearing, and has therefore devised very just and beautiful reasons for her retiring.

So spake our sire, and by his count'nance seem'd
Ent'ring on studious thoughts abstruse: which Eve
Perceiving where she sat retired in sight,

With lowliness majestic from her seat,
And grace that won who saw to wish her stay,
Rose, and went forth among her fruits and flowers,
To visit how they prosper'd, bud and bloom,
Her nursery they at her coming sprung,
And touch'd by her fair tendance gladlier grew.
Yet went she not, as not with such discourse
Delighted, or not capable her ear
Of what was high: such pleasure she reserv'd
Adam relating, she sole auditress;
Her husband the relater she preferr'd
Before the angel, and of him to ask
Chose rather: he, she knew, would intermix
Grateful digressions, and solve high dispute
With conjugal caresses; from his lip
Not words alone pleased her. O when meet now
Such pairs in love, and mutual honour join'd!

The Angel's returning a doubtful answer to Adam's inquiries, was not only proper for the moral reason which the poet assigns, but because it would have been highly absurd to have given the sanction of an arch-angel to any particular system of philosophy. The chief points in the Ptolemaic and Copernican hypothesis are described with great conciseness and perspicuity, and at the same time dressed in very pleasing and poetical images.

Adam, to detain the angel, enters afterwards upon his own history, and relates to him the circumstances in which he found himself upon his creation; as also his conversation with his Maker, and his first meeting with Eve. There is no part of the poem more apt to raise the attention of the reader, than this discourse of our great ancestor; as nothing can be more surprising and delightful to us, than to hear the sentiments that arose in the first man while he was yet new and fresh from the hands of his Creator. The poet has interwoven every thing which is delivered upon this subject in holy writ with so many beautiful imaginations of his own, that nothing can be conceived more just and natural than this whole episode. As our author knew this sub-

ject could not but be agreeable to his reader, he would not throw it into the relation of the six days' works, but reserved it for a distinct episode, that he might have an opportunity of expatiating upon it more at large. Before I enter on this part of the poem, I cannot but take notice of two shining passages in the dialogue between Adam and the angel. The first is that wherein our ancestor gives an account of the pleasure he took in conversing with him, which contains a very noble moral.

> For while I sit with thee, I seem in heaven,
> And sweeter thy discourse is to my ear
> Than fruits of palm-tree pleasantest to thirst
> And hunger, both from labour, at the hour
> Of sweet repast; they satiate, and soon fill,
> Tho' pleasant; but thy words with grace divine
> Imbu'd, bring to their sweetness no satiety.

The other I shall mention is that in which the angel gives a reason why he should be glad to hear the story Adam was about to relate.

> For I that day was absent, as befel,
> Bound on a voyage uncouth and obscure,
> Far on excursion towards the gates of hell,
> Squar'd in full legion (such command we had)
> To see that none thence issued forth a spy,
> Or enemy, while God was in his work,
> Lest he, incenst at such eruption bold,
> Destruction with creation might have mixed.

There is no question but our poet drew the image in what follows from that in Virgil's sixth book, where Æneas and the Sibyl stand before the adamantine gates, which are there described as shut upon the place of torments, and listen to the groans, the clank of chains, and the noise of iron whips, that were heard in those regions of ruin and sorrow.

> ——Fast we found, fast shut
> The dismal gates and barricadoed strong;

But long ere our approaching, heard within
Noise, other than the sound of dance or song,
Torment, and loud lament, and furious rage.

Adam then proceeds to give an account of his condition and sentiments immediately after his creation. How agreeably does he represent the posture in which he found himself, the delightful landskip that surrounded him, and the gladness of heart which grew up in him on that occasion.

——As new waked from soundest sleep,
Soft on the flowry herb I found me laid
In balmy sweat, which with his beams the sun
Soon dried, and the reeking moisture fed.
Straight toward heav'n my wondering eyes I turn'd,
And gaz'd awhile the ample sky, till rais'd
By quick instinctive motion up I sprung,
As thitherward endeavouring, and upright
Stood on my feet: about me round I saw
Hill, dale, and shady woods, and sunny plains,
And liquid lapse of murmuring streams; by these,
Creatures that lived, and moved, and walk'd or flew,
Birds on the branches warbling; all things smil'd;
With fragrance and with joy my heart o'erflow'd.

Adam is afterwards described as surprised at his own existence, and taking a survey of himself, and of all the works of nature. He likewise is represented as discovering by the light of reason, that he and every thing about him must have been the effect of some Being infinitely good and powerful, and that this Being had a right to his worship and adoration. His first address to the sun, and to those parts of the creation, which made the most distinguished figure, is very natural and amusing to the imagination.

——Thou sun, said I, fair light,
And thou enlight'ned earth, so fresh and gay,
Ye hills and dales, ye rivers, woods, and plains,
And ye that live and move, fair creatures tell,
Tell if you saw, how came I thus, how here?

His next sentiment, when upon his first going to sleep, he fancies himself losing his existence, and falling away into nothing, can never be sufficiently admired.[1] His dream, in which he still preserves the consciousness of his existence, together with his removal into the garden which was prepared for his reception, are also circumstances finely imaged, and grounded upon what is delivered in sacred story.

These and the like wonderful incidents in this part of the work, have in them all the beauties of novelty, at the same time that they have all the graces of nature. They are such as none but a great genius could have thought of, though, upon the perusal of them, they seem to rise of themselves from the subject of which he treats. In a word, though they are natural they are not obvious, which is the true character of all fine writing.

The impression which the interdiction of the tree of life left in the mind of our first parent, is described with great strength and judgment; as the image of the several beasts and birds passing in review before him is very beautiful and lively.

> ——Each bird and beast behold
> Approaching two and two, these cow'ring low
> With blandishment; each bird stoop'd on his wing:
> I nam'd them as they pass'd————

Adam, in the next place, describes a conference which he held with his Maker upon the subject of solitude. The poet here represents the Supreme Being, as making an essay of his own work, and putting to the trial that reasoning faculty with which he had endued his creature. Adam urges, in this divine colloquy, the impossibility of his being happy, though he was the inhabitant of Paradise, and Lord of the whole creation, without the conversa-

[1] "The beauty of these lines did not escape the elegant and judicious Addison; but that author does not assign the reason of his approbation."—V. Beattie on Truth, part i. ch. ii. 6. text and note.—G.

tion and society of some rational creature, who should partake those blessings with him. This dialogue, which is supported chiefly by the beauty of the thoughts, without other poetical ornaments, is as fine a part as any in the whole poem: the more the reader examines the justness and delicacy of its sentiments, the more he will find himself pleased with it. The poet has wonderfully preserved the character of majesty and condescension in the Creator, and at the same time that of humility and adoration in the creature, as particularly in the following lines,

> Thus I presumptuous; and the vision bright,
> As with a smile more bright'ned, thus reply'd, &c.
> ——I with leave of speech implor'd
> And humble deprecation thus reply'd.
> Let not my words offend thee, heavenly power,
> My Maker, be propitious while I speak, &c.

Adam then proceeds to give an account of his second sleep, and of the dream in which he beheld the formation of Eve. The new passion that was awakened in him at the sight of her is touched very finely.

> Under his forming hands a creature grew,
> Manlike, but different sex; so lovely fair,
> That what seem'd fair in all the world, seem'd now
> Mean, or in her summ'd up, in her contain'd,
> And in her looks, which from that time infus'd
> Sweetness into my heart, unfelt before,
> And into all things from her air inspir'd
> The spirit of love and amorous delight.

Adam's distress upon losing sight of this beautiful phantom, with his exclamations of joy and gratitude at the discovery of a real creature, who resembled the apparition which had been presented to him in his dream; the approaches he makes to her, and his manner of courtship, are all laid together in a most exquisite propriety of sentiments.

Though this part of the poem is worked up with great warmth

and spirit, the love which is described in it is every way suitable to a state of innocence. If the reader compares the description which Adam here gives of his leading Eve to the nuptial bower, with that which Mr. Dryden has made on the same occasion in a scene of his Fall of Man, he will be sensible of the great care which Milton took to avoid all thoughts on so delicate a subject, that might be offensive to religion or good manners. The sentiments are chaste, but not cold, and convey to the mind ideas of the most transporting passion, and of the greatest purity. What a noble mixture of rapture and innocence has the author joined together, in the reflection which Adam makes on the pleasures of love, compared to those of sense.

Thus have I told thee all my state, and brought
My story to the sum of earthly bliss
Which I enjoy, and must confess to find
In all things else delight indeed, but such
As us'd or not, works in the mind no change,
Nor vehement desire, these delicacies
I mean of taste, sight, smell, herbs, fruits and flowers,
Walks, and the melody of birds; but here
Far otherwise, transported I behold,
Transported touch, here passion first I felt,
Commotion strange; in all enjoyments else
Superior and unmov'd, here only weak
Against the charm of beauty's powerful glance.
Or nature fail'd in me, and left some part
Not proof enough such object to sustain,
Or from my side subducting, took perhaps
More than enough; at least on her bestow'd
Too much of ornament, in outward shew
Elaborate, of inward less exact.
——————When I approach
Her loveliness, so absolute she seems
And in herself compleat, so well to know
Her own, that what she wills to do or say
Seems wisest, virtuousest, discreetest, best;
All higher knowledge in her presence falls
Degraded: wisdom in discourse with her
Loses discountenanc'd, and like folly shews.

Authority and reason on her wait,
As one intended first, not after made
Occasionally; and to consummate all,
Greatness of mind, and nobleness their seat
Build in her loveliest, and create an awe
About her, as a guard angelic plac'd.

These sentiments of love in our first parent, gave the angel uch an insight into human nature, that he seems apprehensive of the evils which might befal the species in general, as well as Adam in particular, from the excess of this passion. He therefore fortifies him against it by timely admonitions; which very artfully prepare the mind of the reader for the occurrences of the next book, where the weakness of which Adam here gives such distant discoveries, brings about that fatal event which is the subject of the poem. His discourse, which follows the gentle rebuke he received from the angel, shews that his love, however violent it might appear, was still founded in reason, and consequently not improper for Paradise.

Neither her outside form so fair, nor ought
In procreation common to all kinds
(Though higher of the genial bed by far,
And with mysterious reverence I deem)
So much delights me as those graceful acts,
Those thousand decencies that daily flow
From all her words and actions mixt with love
And sweet compliance, which declare unfeign'd
Union of mind, or in us both one soul;
Harmony to behold in wedded pair.

Adam's speech, at parting with the angel, has in it a deference and gratitude agreeable to an inferior nature, and at the same time a certain dignity and greatness suitable to the father of mankind in his state of innocence. L.

No. 35 . SATURDAY, APRIL 12.

——————In te omnis domus inclinata recumbit.
VIRG. Æn. xii. 59.
On thee the fortunes of our house depend.

IF we look into the three great heroic poems which have appeared in the world, we may observe that they are built upon very slight foundations. Homer lived near 300 years after the Trojan war; and, as the writing of history was not then in use among the Greeks, we may very well suppose, that the tradition of Achilles and Ulysses had brought down but very few particulars to his knowledge; though there is no question but he has wrought into his two poems such of their remarkable adventures as were still talked of among his contemporaries.

The story of Æneas, on which Virgil founded his poem, was likewise very bare of circumstances, and by that means afforded him an opportunity of embellishing it with fiction, and giving a full range to his own invention. We find, however, that he has interwoven, in the course of his fable, the principal particulars, which were generally believed among the Romans, of Æneas's voyage and settlement in Italy.

The reader may find an abridgment of the whole story, as collected out of the ancient historians, and as it was received among the Romans, in Dionysius Halicarnasseus.

Since none of the critics have considered Virgil's fable with relation to this history of Æneas, it may not, perhaps, be amiss to examine it in this light, so far as it regards my present purpose. Whoever looks into the abridgment above-mentioned, will find that the character of Æneas is filled with piety to the gods, and a superstitious observation of prodigies, oracles, and predictions. Virgil has not only preserved this character in the per-

son of Æneas, but has given a place in his poem to those particular prophecies which he found recorded of him in history and tradition. The poet took the matters of fact as they came down to him, and circumstanced them after his own manner, to make them appear the more natural, agreeable, or surprising. I believe very many readers have been shocked at that ludicrous prophecy, which one of the harpies pronounces to the Trojans in the third book, namely, that before they had built their intended city, they should be reduced by hunger to eat their very tables. But, when they hear this was one of the circumstances that had been transmitted to the Romans in the history of Æneas, they will think the poet did very well in taking notice of it. The historian above-mentioned acquaints us, that[1] a prophetess had foretold Æneas he should take his voyage westward, till his companions should eat their tables; and that accordingly, upon his landing in Italy, as they were eating their flesh upon cakes of bread, for want of other conveniences, they afterwards fed on the cakes themselves; upon which one of the company said merrily, 'We are eating our tables.' They immediately took the hint, says the historian, and concluded the prophecy to be fulfilled. As Virgil did not think it proper to omit so material a particular in the history of Æneas, it may be worth while to consider with how much judgment he has qualified it, and taken off every thing that might have appeared improper for a passage in an heroic poem. The prophetess who foretels it is an hungry harpy, as the person who discovers it is young Ascanius.

> Heus etiam mensas consumimus, inquit Iulus!
> ÆN
> See, we devour the plates on which we fed!
> DRYDEN.

[1] The original folio, followed by Tickell, places *that* after Æneas. But an *errata* to the original No. 369, directs the change adopted in the text.—G

Such an observation, which is beautiful in the mouth of a boy, would have been ridiculous from any other in the company. I am apt to think, that the changing of the Trojan fleet into water-nymphs, which is the most violent machine in the whole Æneid, and has given offence to several critics, may be accounted for the same way. Virgil himself, before he begins that relation, premises, that what he was going to tell appeared incredible, but that it was justified by tradition. What further confirms me that this change of the fleet was a celebrated circumstance in the history of Æneas is, that Ovid has given a place to the same metamorphosis in his account of the heathen mythology.

None of the critics I have met with having considered the fable of the Æneid in this light, and taken notice how the tradition, on which it was founded, authorizes those parts in it which appear the most exceptionable, I hope the length of this reflection will not make it unacceptable to the curious part of my readers.

The history, which was the basis of Milton's poem, is still shorter than either that of the Iliad or Æneid. The poet has likewise taken care to insert every circumstance of it in the body of his fable. The ninth book, which we are here to consider, is raised upon that brief account in scripture, wherein we are told that the serpent was more subtle than any beast of the field, that he tempted the woman to eat of the forbidden fruit, that she was overcome by this temptation, and that Adam followed her example. From these few particulars Milton has formed one of the most entertaining fables that invention ever produced. He has disposed of these several circumstances among so many agreeable and natural fictions of his own, that his whole story looks only like a comment upon sacred writ, or rather seems to be a full and complete relation of what the other is only an epitome. I have insisted the longer on this consideration, as I look

upon the disposition and contrivance of the fable to be the principal beauty of the ninth book, which has more story in it, and is fuller of incidents, than any other in the whole poem. Satan's traversing the globe, and still keeping within the shadow of the night, as fearing to be discovered by the angel of the sun, who had before detected him, is one of those beautiful imaginations with which he introduces this his second series of adventures Having examined the nature of every creature and found out one which was the most proper for his purpose, he again returns to Paradise; and, to avoid discovery, sinks by night with a river that ran under the garden, and rises up again through a fountain that issued from it by the tree of life. The poet, who, as we have before taken notice, speaks as little as possible in his own person, and, after the example of Homer, fills every part of his work with manners and characters, introduces a soliloquy of this infernal agent, who was thus restless in the destruction of man. He is then described as gliding through the garden under the resemblance of a mist, in order to find out that creature in which he designed to tempt our first parents. This description has something in it very poetical and surprising.

> So saying through each thicket dank or dry,
> Like a black mist, low creeping, he held on
> His midnight search, where soonest he might find
> The serpent: him fast sleeping soon he found
> In labyrinth of many a round self-roll'd,
> His head the midst, well stor'd with subtle wiles.

The author afterwards gives us a description of the morning which is wonderfully suitable to a divine poem, and peculiar to that first season of nature: he represents the earth, before it was curst, as a great altar, breathing out its incense from all parts and sending up a pleasant savour to the nostrils of its Creator to which he adds a noble idea of Adam and Eve, as offering their

morning worship, and filling up the universal consort of praise and adoration.

> Now when as sacred light began to dawn
> In Eden, on the humid flow'rs, that breathed
> Their morning incense, when all things that breathe
> From th' earth's great altar send up silent praise
> To the Creator, and his nostrils fill
> With grateful smell, forth came the human pair,
> And join'd their vocal worship to the choir
> Of creatures wanting voice.———

The dispute which follows between our two first parents is represented with great art: it proceeds from a difference of judgment, not of passion, and is managed with reason, not with heat: it is such a dispute as we may suppose might have happened in Paradise, had man continued happy and innocent. There is great delicacy in the moralities which are interspersed in Adam's discourse, and which the most ordinary reader cannot but take notice of. The force of love which the father of mankind so finely describes in the eighth book, and which is inserted in the foregoing paper, shews itself here in many fine instances; as in those fond regards he casts towards Eve at her parting from him:

> Her long with ardent look his eye pursu'd
> Delighted, but desiring more her stay:
> Oft he to her his charge of quick return
> Repeated; she to him as oft engag'd
> To be return'd by noon amid the bow'r.

In his impatience and amusement during her absence.

> ———Adam the while
> Waiting desirous her return, had wove
> Of choicest flowers a garland, to adorn
> Her tresses, and her rural labours crown,
> As reapers oft are wont their harvest queen:
> Great joy he promis'd to his thoughts, and new
> Solace in her return, so long delay'd

But particularly in that passionate speech, where, seeing her irrecoverably lost, he resolves to perish with her, rather than to live without her.

——————Some cursed fraud
Or enemy hath beguil'd thee, yet unknown,
And me with thee hath ruin'd, for with thee
Certain my re-olution is to die;
How can I live without thee, how forego
Thy sweet converse, and love so dearly join'd,
To live again in these wild woods forlorn?
Should God create another Eve, and I
Another rib afford, yet loss of thee
Would never from my heart; no, no, I feel
The link of nature draw me: flesh of my flesh,
Bone of my bone thou art, and from thy state
Mine never shall be parted, bliss or woe.

The beginning of this speech, and the preparation to it, are animated with the same spirit as the conclusion, which I have here quoted.

The several wiles which are put in practice by the tempter, when he found Eve separated from her husband, the many pleasing images of nature which are intermixed in this part of the story, with its gradual and regular progress to the fatal catastrophe, are so very remarkable, that it would be superfluous to point out their respective beauties.

I have avoided mentioning any particular similitudes in my remarks on this great work, because I have given a general account of them in my paper on the first book. There is one, however, in this part of the poem which I shall here quote, as it is not only very beautiful, but the closest of any in the whole poem; I mean that where the serpent is described as rolling forward in all his pride, animated by the evil spirit, and conducting Eve to her destruction, while Adam was at too great a distance from her to give her his assistance. These several particulars are all of them wrought into the following similitude:

———Hope elevates, and joy
Brightens his crest; as when a wand'ring fire
Compact of unctuous vapor, which the night
Condenses, and the cold environs round,
Kindled through agitation to a flame,
(Which oft, they say, some evil spirit attends,)
Hovering and blazing with delusive light,
Misleads th' amaz'd night-wand'rer from his way
To bogs and mires, and oft thro' pond or pool,
There swallow'd up and lost, from succour far.

That secret intoxication of pleasure, with all those transient flushings of guilt and joy, which the poet represents[1] in our first parents upon their eating the forbidden fruit, to those flaggings of spirit, damps of sorrow, and mutual accusations which succeed it, are conceived with a wonderful imagination, and described in very natural sentiments.

When Dido, in the fourth Æneid, yielded to that fatal temptation which ruined her, Virgil tells us the earth trembled, the heavens were filled with flashes of lightning, and the nymphs howled upon the mountain tops. Milton, in the same poetical spirit, has described all nature as disturbed upon Eve's eating the forbidden fruit.

So saying, her rash hand in evil hour
Forth reaching to the fruit, she pluck'd, she eat:
Earth felt the wound, and Nature from her seat
Sighing through all her works, gave signs of woe
That all was lost———

Upon Adam's falling into the same guilt, the whole creation appears a second time in convulsions.

———He scrupled not to eat
Against his better knowledge, not deceiv'd,
But fondly overcome with female charm.
Earth trembled from her entrails, as again
In pangs, and nature gave a second groan,
Sky low'red, and, mutt'ring thunder, some sad drops
Wept at compleating of the mortal sin.——

[1] *Compares.*—C.

As all nature suffered by the guilt of our first parents, these symptoms of trouble and consternation are wonderfully imagined not only as prodigies, but as marks of her sympathizing in the fall of man.

Adam's converse with Eve, after having eaten the forbidden fruit, is an exact copy of that between Jupiter and Juno, in the fourteenth Iliad. Juno there approaches Jupiter with the girdle which she had received from Venus; upon which he tells her that she appeared more charming and desirable than she had ever done before, even when their loves were at the highest. The poet afterwards describes them as reposing on a summit of mount Ida, which produced under them a bed of flowers, the lotos, the crocus, and the hyacinth, and concludes his description with their falling asleep.

Let the reader compare this with the following passage in Milton, which begins with Adam's speech to Eve:

> For never did thy beauty since the day
> I saw thee first, and wedded thee, adorn'd
> With all perfections, so inflame my sense
> With ardour to enjoy thee, fairer now
> Than ever, bounty of this virtuous tree.
> So said he, and forbore not glance or toy
> Of amorous intent, well understood
> Of Eve, whose eye darted contagious fire.
> Her hand he seiz'd, and to a shady bank,
> Thick overhead with verdant roof embowr'd,
> He led her, nothing loath: flow'rs were the couch,
> Pansies, and violets, and asphodel,
> And hyacinth, earth's freshest, softest lap.
> There they their fill of love, and love's disport,
> Took largely, of their mutual guilt the seal,
> The solace of their sin, till dewy sleep
> Oppress'd them ——————

As no poet seems ever to have studied Homer more, or to have more resembled him in the greatness of genius than Milton,

think I should have given but a very imperfect account of his beauties, if I had not observed the most remarkable passages which look like parallels in these two great authors. I might, in the course of these criticisms, have taken notice of many particular lines and expressions which are translated from the Greek poet; but as I thought this would have appeared too minute and over-curious, I have purposely omitted them. The greater incidents, however, are not only set off by being shewn in the same light with several of the same nature in Homer, but by that means may be also guarded against the cavils of the tasteless or ignorant.

L.

No. 357. SATURDAY, APRIL 19.

——————Quis talia fando
Temperet à lacrymis?——[1]
VIRG. Æn. ii. 6.
Who can relate such woes without a tear?

THE tenth book of Paradise Lost has a greater variety of persons in it than any other in the whole poem. The author, upon the winding up of his action, introduces all those who had any concern in it, and shews with great beauty the influence which it had upon each of them. It is like the last act of a well written tragedy, in which all who had a part in it are generally drawn up before the audience, and represented under those circumstances in which the determination of the action places them.

I shall, therefore, consider this book under four heads, in relation to the celestial, the infernal, the human, and the imaginary persons, who have their respective parts allotted in it.

[1] The motto to this paper in the original publication in folio, is the same with that which is now prefixed to No. 279.--C.

To begin with the celestial persons: the guardian angels o Paradise are described as returning to Heaven upon the fall o man, in order to approve their vigilance; their arrival, their mai ner of reception, with the sorrow which appeared in themselve: and in those spirits who are said to rejoice at the conversion o a sinner, are very finely laid together in the following lines.

> Up into Heav'n from Paradise in haste,
> Th' angelic guards ascended, mute and sad
> For man, for of his state by this they knew,
> Much wond'ring how the subtle fiend had stol'n
> Entrance unseen. Soon as th' unwelcome news
> From earth arriv'd at Heaven gate, displeas'd
> All were who heard, dim sadness did not spare
> That time celestial visages, yet mix'd
> With pity, violated not their bliss.
> About the new-arriv'd in multitudes
> Th' ethereal people ran, to hear and know
> How all befel: they tow'rds the throne supreme
> Accountable made haste to make appear
> With righteous plea their utmost vigilance,
> And easily approv'd; when the most High
> Eternal Father, from his secret cloud,
> Amidst in thunder utter'd thus his voice.

The same divine person, who, in the foregoing parts of th poem, interceded for our first parents before their fall, overthre the rebel angels, and created the world, is now represented a descending to Paradise, and pronouncing sentence upon the thre offenders. The cool of the evening being a circumstance wi which holy writ introduces this great scene, it is poetically d scribed by our author, who has also kept religiously to the for of words, in which the three several sentences were passed upo Adam, Eve, and the serpent. He has rather chosen to negle the numerousness of his verse, than to deviate from tho speeches which are recorded on this great occasion. The gui and confusion of our first parents standing naked before the Judge, is touched with great beauty. Upon the arrival of Si

and Death into the works of the creation, the Almighty is again introduced as speaking to his angels that surrounded him.

> See with what heat these dogs of hell advance
> To waste and havoc yonder world, which I
> So fair and good created, &c.

The following passage is formed upon that glorious image of holy writ, which compares the voice of an innumerable host of angels, uttering hallelujahs, to the voice of mighty thunderings, or of many waters.

> He ended, and the heav'nly audience loud
> Sung hallelujah, as the sound of seas,
> Through multitude that sung: "Just are thy ways,
> Righteous are thy decrees in all thy works,
> Who can extenuate thee?"———

Though the author, in the whole course of his poem, and particularly in the book we are now examining, has infinite allusions to places of scripture, I have only taken notice in my remarks of such as are of a poetical nature, and which are woven with great beauty into the body of this fable. Of this kind is that passage in the present book, where describing Sin and Death as marching through the works of nature, he adds,

> ——— Behind her Death
> Close following pace for pace, not mounted yet
> On his pale horse! ———

Which alludes to that passage in scripture so wonderfully poetical, and terrifying to the imagination. 'And I looked, and behold a pale horse, and his name that sat on him was Death, and Hell followed with him; and power was given unto them over the fourth part of the earth, to kill with sword, and with hunger, and with sickness, and with the beasts of the earth.' Under this first head of celestial persons we must likewise take notice of the command which the angels received

to produce the several changes in nature, and sully the beauty of the creation. Accordingly they are represented as infecting the stars and planets with malignant influences, weakening the light of the sun, bringing down the winter into the milder regions of nature, planting winds and storms in several quarters of the sky storing the clouds with thunder, and, in short, perverting the whole frame of the universe to the condition of its criminal inhabitants. As this is a noble incident in the poem, the following lines, in which we see the angels heaving up the earth, and placing it in a different posture to the sun from what it had before the fall of man, is conceived with that sublime imagination which was so peculiar to this great author.

> Some say he bid his angels turn askance
> The poles of earth twice ten degrees and more
> From the sun's axle; they with labour push'd
> Oblique the centric globe. ———

We are in the second place to consider the infernal agents under the view which Milton has given us of them in this book. It is observed by those who would set forth the greatness of Virgil's plan, that he conducts his reader through all the parts of the earth which were discovered in his time. Asia, Africa, and Europe, are the several scenes of his fable. The plan of Milton's poem is of an infinitely greater extent, and fills the mind with many more astonishing circumstances. Satan having surrounded the earth seven times, departs at length from Paradise. We then see him steering his course among the constellations, and after having traversed the whole creation, pursuing his voyage through the Chaos, and entering into his own infernal dominions.

His first appearance in the assembly of fallen angels, is worked up with circumstances which give a delightful surprise to the reader; but there is no incident in the whole poem which

does this more than the transformation of the whole audience, that follows the account their leader gives them of his expedition. The gradual change of Satan himself is described after Ovid's manner, and may vie with any of those celebrated transformations which are looked upon as the most beautiful parts in that poet's works. Milton never fails of improving his own hints, and bestowing the last finishing touches to every incident which is admitted into his poem. The unexpected hiss which rises in this episode, the dimensions and bulk of Satan, so much superior to those of the infernal spirits who lay under the same transformation, with the annual change which they are supposed to suffer are instances of this kind. The beauty of the diction is very remarkable in this whole episode, as I have observed in the sixth paper of these remarks the great judgment with which it was contrived.

The parts of Adam and Eve, or the human persons, come next under our consideration. Milton's art is no where more shewn than in his conducting the parts of these our first parents. The representation he gives of them, without falsifying the story, is wonderfully contrived to influence the reader with[a] pity and compassion towards them. Though Adam involves the whole species in misery, his crime proceeds from a weakness which every man is inclined to pardon and commiserate, as it seems rather the frailty of human nature, than of the person who offended. Every one is apt to excuse a fault which he himself might have fallen into. It was the excess of love for Eve that ruined Adam and his posterity. I need not add, that the author is justified in this particular by many of the fathers, and the

[a] *Influence the reader with.* The expression is hard, and scarce allowable. When we use *influence*, as a verb, we use it absolutely; as, "*such considerations influenced him*," that is, had an effect or influence upon him; without *specifying* the effect produced. He had expressed himself better, if he had said, *to fill th reader's mind with*—or, to *engage the reader's pity*, &c.—H.

most orthodox writers. Milton has by this means filled a gre part of his poem with that kind of writing which the Fren critics call the Tender, and which is in a particular manner e gaging to all sorts of readers.

Adam and Eve, in the book we are now considering, are lik wise drawn with such sentiments as do not only interest th reader in their afflictions, but raise in him the most melting pa sions of humanity and commiseration. When Adam sees th several changes in nature produced about him, he appears in disorder of mind suitable to one who had forfeited both his inn cence and happiness: he is filled with horror, remorse, despai in the language of his heart he expostulates with his Creator f having given him an unasked existence.

> Did I request thee, Maker, from my clay
> To mould me man, did I solicit thee
> From darkness to promote me, or here place
> In this delicious garden? As my will
> Concurr'd not to my being, 'twere but right
> And equal to reduce me to my dust,
> Desirous to resign, and render back
> All I received ————

He immediately after recovers from his presumption, owns h doom to be just, and begs that the death which is threaten may be inflicted on him.

> ———— Why delays
> His hand to execute what his decree
> Fix'd on this day? why do I overlive,
> Why am I mock'd with death, and lengthen'd out
> To deathless pain? how gladly would I meet
> Mortality my sentence, and be earth
> Insensible! how glad would lay me down
> As in my mother's lap! there should I rest
> And sleep secure; his dreadful voice no more
> Would thunder in my ears, no fear of worse
> To me and to my off-spring, would torment me
> With cruel expectation. ————

This whole speech is full of the like emotion, and varied with all those sentiments which we may suppose natural to a mind so broken and disturbed. I must not omit that generous concern which our first father shews in it for his posterity, and which is so proper to affect the reader.

> ———— Hide me from the face
> Of God, whom to behold was then my height
> Of happiness: yet well if here would end
> The misery, I deserv'd it, and would bear
> My own deservings; but this will not serve:
> All that I eat or drink, or shall beget,
> Is propagated curse. O voice once heard
> Delightfully 'increase and multiply.'
> Now death to hear! ————
> ———— In me all
> Posterity stands curst: fair patrimony
> That I must leave you, sons! O were I able
> To waste it all myself, and leave you none!
> So disinherited how would you bless
> Me now your curse! ah, why should all mankind
> For one man's fault thus guiltless be condemned,
> If guiltless? but from me what can proceed
> But all corrupt————

Who can afterwards behold the father of mankind extended upon the earth, uttering his midnight complaints, bewailing his existence, and wishing for death, without sympathizing with him in his distress?

> Thus Adam to himself lamented loud
> Through the still night, not now, as e'er man fell,
> Wholesome and cool and mild, but with black air
> Accompanied, with damps and dreadful gloom,
> Which to his evil conscience represented
> All things with double terror: on the ground
> Outstretch'd he lay, on the cold ground, and oft
> Curs'd his creation, death as oft accus'd
> Of tardy execution. ————

The part of Eve in this book is no less passionate, and apt to sway the reader in her favour. She is represented with great

tenderness as approaching Adam, but is spurned from him w a spirit of upbraiding and indignation conformable to the nat of man, whose passions had now gained the dominion over hi The following passage wherein she is described as renewing l addresses to him, with the whole speech that follows it, have son thing in them exquisitely moving and pathetic.

He added not, and from her turn'd: but Eve
Not so repuls'd, with tears that ceas'd not flowing,
And tresses all disorder'd, at his feet
Fell humble, and embracing them besought
His peace, and thus proceeded in her plaint.
Forsake me not thus, Adam; witness heav'n
What love sincere and reverence in my heart
I bear thee, and unweeting have offended,
Unhappily deceived; thy suppliant
I beg, and clasp thy knees; bereave me not,
Whereon I live, thy gentle looks, thy aid,
Thy counsel in this uttermost distress,
My only strength and stay: forlorn of thee
Whither shall I betake me, where subsist?
While yet we live, scarce one short hour perhaps,
Between us two let there be peace, &c.

Adam's reconcilement to her is worked up in the same sp of tenderness. Eve afterwards proposes to her husband, in t blindness of her despair, that to prevent their guilt from desce ing upon posterity, they should resolve to live childless; or, that could not be done, they should seek their own deaths violent methods. As those sentiments naturally engage t reader to regard the mother of mankind with more than ordin commiseration, they likewise contain a very fine moral. T resolution of dying, to end our miseries, does not shew such a gree of magnanimity as a resolution to bear them, and submit the dispensations of Providence. Our author has therefore, w great delicacy, represented Eve as entertaining this thought, a Adam as disapproving it.

We are, in the last place, to consider the imaginary persons, or Death and Sin, who act a large part in this book. Such beautiful extended allegories are certainly some of the finest compositions of genius; but as I have before observed, are not agreeable to the nature of an heroic poem. This of Sin and Death is very exquisite in its kind, if not considered as a part of such a work. The truths contained in it are so clear and open, that I shall not lose time in explaining them; but shall only observe, that a reader who knows the strength of the English tongue, will be amazed to think how the poet could find such apt words and phrases to describe the actions of those two imaginary persons, and particularly in that part where Death is exhibited as forming a bridge over the Chaos; a work suitable to the genius of Milton.

Since the subject I am upon gives me an opportunity of speaking more at large of such shadowy and imaginary persons as may be introduced into heroic poems, I shall beg leave to explain myself in a matter which is curious in its kind, and which none of the critics have treated of. It is certain Homer and Virgil are full of imaginary persons who are very beautiful in poetry when they are just shewn without being engaged in any series of action. Homer indeed, represents Sleep as a person, and ascribes a short part to him in his Iliad; but we must consider, that though we now regard such a person as entirely shadowy and unsubstantial, the heathens made statues of him, placed him in their temples, and looked upon him as a real deity. When Homer makes use of other such allegorical persons, it is only in short expressions, which convey an ordinary thought to the mind in the most pleasing manner, and may rather be looked upon as poetical phrases than allegorical descriptions. Instead of telling us that men naturally fly when they are terrified, he introduces the persons of Flight and Fear, who, he tells us, are inseparable companions Instead of saying that the time was come when Apollo

ought to have received his recompence, he tells us that the Hours brought him his reward. Instead of describing the effects which Minerva's Ægis produced in battle, he tells us that the brims of it were encompassed by Terror, Rout, Discord, Fury, Pursuit, Massacre, and Death. In the same figure of speaking, he represents Victory as following Diomedes; Discord as the mother of funerals and mourning; Venus as dressed by the Graces; Bellona as wearing terror and consternation like a garment. I might give several other instances out of Homer, as well as a great many out of Virgil. Milton has likewise very often made use of the same way of speaking, as where he tells us, that Victory sat on the right hand of the Messiah when he marched forth against the rebel angels; that at the rising of the sun the Hours unbarred the gates of Light; that Discord was the daughter of Sin. Of the same nature are those expressions, where describing the singing of the nightingale he adds, 'Silence was pleased;' and upon the Messiah's bidding peace to the Chaos, 'Confusion heard his voice.' I might add innumerable instances of our poet's writing in this beautiful figure. It is plain that these I have mentioned, in which persons of an imaginary nature are introduced, are such short allegories as are not designed to be taken in the literal sense, but only to convey particular circumstances to the reader after an unusual and entertaining manner. But when such persons are introduced as principal actors, and engaged in a series of adventures, they take too much upon them, and are by no means proper for an heroic poem, which ought to appear credible in its principal parts. I cannot forbear, therefore, thinking that Sin and Death are as improper agents in a work of this nature, as Strength and Necessity in one of the tragedies of Æschylus, who represented those two persons nailing down Prometheus to a rock, for which he has been justly censured by the greatest critics. I do no

know any imaginary person made use of in a more sublime manner of thinking than that in one of the prophets, who, describing God as descending from heaven, and visiting the sins of mankind, adds that dreadful circumstance, 'Before him went the Pestilence.' It is certain this imaginary person might have been described in all her purple spots. The Fever might have marched before her, Pain might have stood on her right hand, Phrenzy on her left, and Death in her rear. She might have been introduced as gliding down from the tail of a comet, or darted upon the earth in a flash of lightning: she might have tainted the atmosphere with her breath; the very glaring of her eyes might have scattered infection. But I believe every reader will think, that in such sublime writings the mentioning of her, as it is done in scripture, has something in it more just, as well as great, than all that the most fanciful poet could have bestowed upon her in the richness of his imagination. L

No. 363. SATURDAY, APRIL 26.

——— Crudelis ubique
Luctus, ubique pavor, et plurima mortis imago.
VIRG. Æn. xi. 368.

All parts resound with tumults, plaints, and fears,
And grizzly death in sundry shapes appears.
DRYDEN.

MILTON has shewn a wonderful art in describing that variety of passions which arose in our first parents upon the breach of the commandment that had been given them. We see them gradually passing from the triumph of their guilt through remorse, shame, despair, contrition, prayer, and hope, to a perfect and compleat repentance. At the end of the tenth book they are repre-

sented as prostrating themselves upon the ground, and waterin the earth with their tears: to which the poet joins this beautifu circumstance, that they offered up their penitential prayers o the very place where their Judge appeared to them when he pro nounced their sentence.

> ——— They forthwith to the place
> Repairing where he judged them, prostrate fell
> Before him reverent, and both confess'd
> Humbly their faults, and pardon begg'd with tears
> Watering the ground ———

[1] There is a beauty of the same kind in a tragedy of Sopho cles, where Oedipus, after having put out his own eyes, instead of breaking his neck from the palace battlements (which fur nishes so elegant an entertainment for our English audience desires that he may be conducted to Mount Cithæron, in orde to end his life in that very place where he was exposed in his in fancy, and where he should then have died, had the will of hi parents been executed.

As the author never fails to give a poetical turn to his senti ments, he describes in the beginning of this book the acceptanc which these their prayers met with, in a short allegory forme upon that beautiful passage in holy writ; 'And another ange came and stood at the altar, having a golden censor; and ther was given unto him much incense, that he should offer it wit the prayers of all saints upon the golden altar, which was befor the throne: and the smoke of the incense which came with th prayers of the saints ascended up before God.'

> ——— To heav'n their prayers
> Flew up, nor miss'd the way by envious winds
> Blown vagabond or frustrate: in they pass'd
> Dimensionless through heav'nly doors, then clad
> With incense, where the golden altar fumed,

[1] This paragraph was added when the papers were revised for publica tion in volumes.—G.

By their great Intercessor, came in sight
Before the Father's throne ———

We have the same thought expressed a second time in the intercession of the Messiah, which is conceived in very emphatic sentiments and expressions.

Among the poetical parts of scripture which Milton has so finely wrought into this part of his narration, I must not omit that wherein Ezekiel, speaking of the angels who appeared to him in a vision, adds, that 'every one had four faces, and that their whole bodies, and their backs, and their hands, and their wings, were full of eyes round about.'

———The cohort bright
Of watchful cherubim; four faces each
Had, like a double Janus, all their shape
Spangled with eyes———

The assembling of all the angels of heaven to hear the solemn decree passed upon man, is represented in very lively ideas. The Almighty is here described as remembering mercy in the midst of judgment, and commanding Michael to deliver his message in the mildest terms, lest the spirit of man, which was already broken with the sense of his guilt and misery, should fail before him.

———Yet lest they faint
At the sad sentence rigorously urg'd,
(For I behold them soften'd, and with tears
Bewailing their excess) all terror hide.

The conference of Adam and Eve is full of moving sentiments. Upon their going abroad after the melancholy night which they had passed together, they discovered the lion and the eagle pursuing each of them their prey towards the eastern gates of Paradise. There is a double beauty in this incident, not only as it presents great and just omens, which are always agreeable in

poetry, but as it expresses that enmity which was now produced in the animal creation. The poet, to shew the like changes in nature, as well as to grace his fable with a noble prodigy, represents the sun in an eclipse. This particular incident has likewise a fine effect upon the imagination of the reader, in regard to what follows; for at the same time that the sun is under an eclipse, a bright cloud descends in the western quarter of the heavens, filled with an host of angels, and more luminous than the sun itself. The whole theatre of nature is darkened, that this glorious machine may appear in all its lustre and magnificence.

———Why in the east
Darkness ere day's mid-course and morning light
More orient in that western cloud that draws
O'er the blue firmament a radiant white,
And slow descends, with something heav'nly fraught!
He err'd not, for by this the heav'nly bands
Down from a sky of jasper lighted now
In Paradise, and on a hill made halt;
A glorious apparition———

I need not observe how properly this author, who always suits his parts to the actors whom he introduces, has employed Michael in the expulsion of our first parents from Paradise. The archangel on this occasion neither appears in his proper shape, nor in that familiar manner with which Raphael the sociable spirit entertained the father of mankind before the fall. His person, his port, and behaviour, are suitable to a spirit of the highest rank, and exquisitely described in the following passage.

———Th' archangel soon drew nigh,
Not in his shape celestial, but as man
Clad to meet man; over his lucid arms
A military vest of purple flow'd
Livelier than Melibæan, or the grain
Of Sarra, worn by kings and heroes old
In time of truce; Iris had dipt the woof.

His starry helm, unbuckled, shew'd him prime
In manhood where youth ended; by his side
As in a glist'ring zodiac hung the sword,
Satan's dire dread, and in his hand the spear.
Adam bow'd low: he kingly from his state
Inclined not, but his coming thus declared.

Eve's complaint upon hearing that she was to be removed from the garden of Paradise is wonderfully beautiful: the sentiments are not only proper to the subject, but have something in them particularly soft and womanish.

Must I then leave thee, Paradise? thus leave
Thee, native soil, these happy walks and shades,
Fit haunt of gods? where I had hope to spend
Quiet, though sad, the respite of that day
That must be mortal to us both. O flow'rs
That never will in other climate grow,
My early visitation and my last
At even, which I bred up with tender hand
From the first opening bud, and gave you names;
Who now shall rear you to the sun, or rank
Your tribes, and water from the ambrosial fount?
Thee, lastly, nuptial bower, by me adorn'd
With what to sight or smell was sweet: from thee
How shall I part, and whither wander down
Into a lower world, to this obscure
And wild, how shall we breathe in other air
Less pure, accustom'd to immortal fruits?

Adam's speech abounds with thoughts which are equally moving, and of a more masculine and elevated turn. Nothing can be conceived more sublime and poetical than the following passage in it.

This most afflicts me, that departing hence
As from his face I shall be hid, deprived
His blessed count'nance; here I could frequent,
With worship, place by place where he vouchsafed
Presence divine, and to my sons relate,
On this mount he appear'd, under this tree
Stood visible, among these pines his voice
I heard, here with him at this fountain talk'd;

So many grateful altars I would rear
Of grassy turf, and pile up every stone
Of lustre from the brook, in memory
Or monument to ages, and thereon
Offer sweet smelling gums and fruits and flowers.
In yonder nether world where shall I seek
His bright appearances, or footsteps trace?
For though I fled him angry, yet recall'd
To life prolong'd and promised race, I now
Gladly behold though but his utmost skirts
Of glory, and far off his steps adore.

The angel afterwards leads Adam to the highest mount of Paradise, and lays before him a whole hemisphere, as a proper stage for those visions which were to be represented on it. I have before observed how the plan of Milton's poem is in many particulars greater than that of the Iliad or Æneid. Virgil's hero, in the last of these poems, is entertained with a sight of all those who are to descend from him; but though that episode is justly admired as one of the noblest designs in the whole Æneid, every one must allow that this of Milton is of a much higher nature. Adam's vision is not confined to any particular tribe of mankind, but extends to the whole species.

In this great review which Adam takes of all his sons and daughters, the first objects he is presented with exhibit to him the story of Cain and Abel, which is drawn together with much closeness and propriety of expression. That curiosity and natural horror which arises in Adam at the sight of the first dying man, is touched with great beauty.

But have I now seen death? is this the way
I must return to native dust? O sight
Of terror foul and ugly to behold,
Horrid to think, how horrible to feel!

The second vision sets before him the image of death in a great variety of appearances. The angel, to give him a general idea

of those effects which his guilt had brought upon his posterity, places before him a large hospital, or lazar house, fill'd with persons lying under all kinds of mortal diseases. How finely has the poet told us that the sick persons languished under lingering and incurable distempers, by an apt and judicious use of such imaginary beings as those I mentioned in my last paper.

> Dire was the tossing, deep the groans, Despair
> Tended the sick, busy from couch to couch;
> And over them triumphant Death his dart
> Shook, but delay'd to strike, though oft invoked
> With vows as their chief good and final hope.

The passion which likewise rises in Adam on this occasion is very natural.

> Sight so deform what heart of rock could long
> Dry-eyed behold! Adam could not, but wept,
> Tho' not of woman born; compassion quell'd
> His best of man, and gave him up in tears.

The discourse between the angel and Adam which follows, abounds with noble morals.

As there is nothing more delightful in poetry than a contrast and opposition of incidents, the author, after his melancholy prospect of death and sickness, raises up a scene of mirth, love, and jollity. The secret pleasure that steals into Adam's heart as he is intent upon this vision, is imagined with great delicacy. I must not omit the description of the loose female troop, who seduced the sons of God, as they are called in scripture.

> For that fair female troop thou saw'st that seem'd
> Of goddesses, so blithe, so smooth, so gay,
> Yet empty of all good, wherein consists
> Woman's domestic honour and chief praise;
> Bred only and compleated to the taste
> Of lustful appetence, to sing, to dance,
> To dress and troule the tongue, and roll the eye.
> To these that sober race of men, whose lives
> Religious titled them the sons of God,

Shall yield up all their virtue, all their fame,
Ignobly to the trains and to the smiles
Of those fair atheists—— ————

The next vision is of a quite contrary nature, and filled with the horrors of war. Adam at the sight of it melts into tears, and breaks out in that passionate speech,

————————O what are these
Death's ministers, not men: who thus deal death
Inhumanly to men, and multiply
Ten thousand fold the sin of him who slew
His brother: for of whom such massacre
Make they but of their brethren, men of men?

Milton, to keep up an agreeable variety in his visions, after having raised in the mind of his reader the several ideas of terror which are conformable to the description of war: passes on to those softer images of triumphs and festivals, in that vision of lewdness and luxury which ushers in the flood.

As it is visible that the poet had his eye upon Ovid's account of the universal deluge, the reader may observe with how much judgment he has avoided everything that is redundant or puerile in the Latin poet. We do not here see the wolf swimming among the sheep, nor any of those wanton imaginations which Seneca found fault with, as unbecoming the great catastrophe of nature. If our poet has imitated that verse in which Ovid tells us that there was nothing but sea, and that this sea had no shore to it, he has not set the thought in such a light as to incur the censure which critics have passed upon it. The latter part of that verse in Ovid is idle and superfluous, but just and beautiful in Milton.

Jamque mare et tellus nullum discrimen habebant,
Nil nisi pontus erat, deerant quoque littora ponto.
OVID.

Now seas and earth were in confusion lost;
A world of waters, and without a coast!
DRYDEN.

——————Sea cover'd sea,
Sea without shore——————

MILTON.

In Milton the former part of the description does not forestall the latter. How much more great and solemn on this occasion is that which follows in our English poet,

——————And in their palaces
Where luxury late reign'd, sea monsters whelp'd
And stabled——————

than that in Ovid, where we are told that the sea-calves lay in those places where the goats were used to browze? The reader may find several other parallel passages in the Latin and English description of the deluge, wherein our poet has visibly the advantage. The sky's being over-charged with clouds, the descending of the rains, the rising of the seas, and the appearance of the rainbow, are such descriptions as every one must take notice of. The circumstance relating to Paradise is so finely imagined and suitable to the opinions of many learned authors, that I cannot forbear giving it a place in this paper.

——————Then shall this mount
Of Paradise by might of waves be mov'd
Out of his place, push'd by the horned flood,
With all his verdure spoil'd, and trees adrift
Down the great river to the op'ning gulf,
And there take root an island salt and bare,
The haunt of seals, and ores, and sea-mews clang.

The transition which the poet makes from the vision of the deluge, to the concern it occasioned in Adam, is exquisitely graceful, and copied after Virgil, though the first thought it introduces is rather in the spirit of Ovid.

How did'st thou grieve then, Adam, to behold
The end of all thy offspring, end so sad,

Depopulation; thee another flood
Of tears and sorrow, a flood thee also drown'd
And sunk thee as thy sons; till gently rear'd
By th' angel, on thy feet thou stood'st at last
Though comfortless, as when a father mourns
His children, all in view destroy'd at once.

I have been the more particular in my quotations out of the eleventh book of Paradise Lost, because it is not generally reckoned among the most shining books of this poem; for which reason the reader might be apt to overlook those many passages in it which deserve our admiration. The eleventh and twelfth are, indeed, built upon that single circumstance of the removal of our first parents from Paradise; but though this is not in itself so great a subject as that in most of the foregoing books, it is extended and diversified with so many surprising incidents and pleasing episodes, that these two last books can by no means be looked upon as unequal parts of this divine poem. I must further add, that had not Milton represented our first parents as driven out of Paradise, his Fall of Man would not have been compleat, and consequently his action would have been imperfect.

L.

No. 369. SATURDAY, MAY 3.

Segnius irritant animos demissa per aures,
Quam quæ sunt oculis subjecta fidelibus———
HOR. Ars Poet. 279
What we hear moves less than what we see.
ROSCOMMON.

MILTON, after having represented in vision the history of mankind to the first great period of nature, dispatches the remaining part of it in narration. He has devised a very hand-

some reason for the angel's proceeding with Adam after this manner; though doubtless the true reason was the difficulty which the poet would have found to have shadowed out so mixed and complicated a story in visible objects. I could wish, however, that the author had done it, whatever pains it might have cost him. To give my opinion freely, I think that the exhibiting part of the history of mankind in vision, and part in narrative, is as if an history painter should put in colours one half of his subject, and write down the remaining part of it. If Milton's poem flags any where, it is in this narration, where in some places the author has been so attentive to his divinity, that he has neglected his poetry. The narration, however, rises very happily on several occasions, where the subject is capable of poetical ornaments, as particularly in the confusion which he describes among the builders of Babel, and in his short sketch of the plagues of Egypt. The storm of hail and fire, with the darkness that overspread the land for three days, are described with great strength. The beautiful passage which follows, is raised upon noble hints in scripture.

——————Thus with ten wounds
The river-dragon tamed at length submits
To let his sojourners depart, and oft
Humbles his stubborn heart, but still as ice
More harden'd after thaw: till in his rage
Pursuing whom he late dismiss'd, the sea
Swallows him with his host, but them lets pass
As on dry land between two crystal walls,
Aw'd by the rod of Moses, so to stand
Divided———————

The river-dragon is an allusion to the Crocodile, which inhabits the Nile, from whence Egypt derives her plenty. This allusion is taken from that sublime passage in Ezekiel: 'Thus saith the Lord God, behold I am against thee Pharaoh king of

Egypt, the great dragon that lieth in the midst of his rivers, which hath said, my river is mine own, and I have made it for myself' Milton has given us another very noble and poetical image in the same description, which is copied almost word for word out of the history of Moses.

> All night he will pursue, but his approach
> Darkness defends between till morning watch;
> *Then thro' the fiery pillar and the cloud*
> *God looking forth, will trouble all his host,*
> *And craze their chariot-wheels:* when by command
> Moses once more his potent rod extends
> Over the sea; the sea his rod obeys:
> On their embattell'd ranks the waves return
> And overwhelm their war:——————

As the principlal design of this episode was to give Adam an idea of the holy person, who was to re-instate human nature in that happiness and perfection from which it had fallen, the poet confines himself to the line of Abraham, from whence the Messiah was to descend. The angel is described as seeing the Patriarch actually travelling towards the Land of Promise, which gives a particular liveliness to this part of the narration.

> I see him, but thou canst not, with what faith
> He leaves his gods, his friends, his native soil
> Ur of Chaldæa, passing now the ford
> To Haran, after him a cumbrous train
> Of herds and flocks and numerous servitude:
> Not wand'ring poor, but trusting all his wealth
> With God who call'd him, in a land unknown.
> Canaan he now attains, I see his tents
> Pitcht about Sechem, and the neighbouring plain
> Of Moreh, there by promise he receives
> Gift to his progeny of all that land,
> From Hamath northward to the desert south,
> (Things by their names I call, though yet unnam'd).

As Virgil's vision in the sixth Æneid probably gave Milton the hint of this whole episode, the last line is a translation of

that verse where Anchises mentions the names of places, which they were to bear hereafter.

> Hæc tum nomina erunt, nunc sunt sine nomine terræ.
> These then shall be their names, tho' nameless now.

The poet has very finely represented the joy and gladness of heart which rises in Adam upon his discovery of the Messiah. As he sees his day at a distance through types and shadows, he rejoices in it; but when he finds the redemption of man compleated, and Paradise again renewed, he breaks forth in rapture and transport,

> O Goodness infinite, Goodness immense!
> That all this good of evil shall produce, &c.

I have hinted in my sixth paper on Milton, that an heroic poem, according to the opinion of the best critics, ought to end happily, and leave the mind of the reader, after having conducted it through many doubts and fears, sorrows and disquietudes, in a state of tranquillity and satisfaction. Milton's fable, which had so many other qualifications to recommend it, was deficient in this particular. It is here, therefore, that the poet has shown a most exquisite judgment, as well as the finest invention, by finding out a method to supply this natural defect in his subject. Accordingly he leaves the adversary of mankind, in the last view which he gives us of him, under the lowest state of mortification and disappointment. We see him chewing ashes, grovelling in the dust, and loaden with supernumerary pains and torments. On the contrary, our two first parents are comforted by dreams and visions, cheered with promises of salvation, and, in a manner, raised to a greater happiness than that which they had forfeited: in short, Satan is represented miserable in the height of his triumphs, and Adam triumphant in the height of misery.

Milton's poem ends very nobly. The last speeches of Adam

and the archangel are full of moral and instructive sentiments. The sleep that fell upon Eve, and the effects it had in quieting the disorders of her mind, produces the same kind of consolation in the reader, who cannot peruse the last beautiful speech which is ascribed to the mother of mankind, without a secret pleasure and satisfaction.

Whence thou return'st, and whither went'st, I know;
For God is also in sleep; and dreams advise,
Which he hath sent propitious, some great good
Presaging, since with sorrow and heart's distress
Wearied I fell asleep: but now lead on;
In me is no delay: with thee to go
Is to stay here; without thee here to stay
Is to go hence unwilling; thou to me
Art all things under heav'n, all places thou,
Who for my wilful crime art banish'd hence.
This farther consolation yet secure
I carry hence; though all by me is lost,
Such favour I unworthy am vouchsaf'd,
By me the promis'd Seed shall all restore.

The following lines, which conclude the poem, rise in a most glorious blaze of poetical images and expressions.

Heliodorus in his Æthiopics acquaints us, that the motion of the gods differs from that of mortals, as the former do not stir their feet, nor proceed step by step, but slide over the surface of the earth by an uniform swimming of the whole body. The reader may observe with how poetical a description Milton has attributed the same kind of motion to the angels who were to take possession of Paradise.

So spake our mother Eve, and Adam heard
Well-pleas'd, but answered not; for now too nigh
Th' archangel stood, and from the other hill
To their fix'd station, all in bright array
The cherubim descended; on the ground
Gliding meteorous, as ev'ning mist,
Ris'n from a river, o'er the marish glides,

And gathers ground fast at the lab'rer's heel
Homeward returning. High in front advanc'd
The brandish'd sword of God before them blaz'd
Fierce as a comet————

The author helped his invention in the following passage, by reflecting on the behaviour of the angel, who, in holy writ, has the conduct of Lot and his family. The circumstances drawn from that relation are very gracefully made use of on this occasion.

In either hand the hast'ning angel caught,
Our ling'ring parents, and to the eastern gate
Led them direct; and down the cliff as fast
To the subjected plain; then disappear'd.
They looking back, &c.

The scene which our first parents are surprised with upon their looking back on Paradise, wonderfully strikes the reader's imagination, as nothing can be more natural than the tears they shed on that occasion.

They looking back, all th' eastern side beheld
Of Paradise, so late their happy seat,
Wav'd over by that flaming brand, the gate
With dreadful faces throng'd and fiery arms:
Some natural tears they dropp'd, but wiped them soon.
The world was all before them, where to choose
There place of rest, and Providence their guide.

If I might presume to offer at the smallest alteration in this divine work, I should think the poem would end better with the passage here quoted, than with the two verses which follow.

They hand in hand with wand'ring steps and slow,
Through Eden took their solitary way.

These two verses, though they have their beauty, fall very much below the foregoing passage, and renew in the mind of the reader that anguish which was pretty well laid by that consideration,

The world was all before them, where to choose
Their place of rest, and Providence their guide.

The number of books in Paradise Lost is equal to those of the Æneid. Our author in his first edition had divided his poem into ten books, but afterwards broke the seventh and the eleventh each of them into two different books, by the help of some small additions. This second division was made with great judgment, as any one may see who will be at the pains of examining it. It was not done for the sake of such a chimerical beauty as that of resembling Virgil in this particular, but for the more just and regular disposition of this great work.

Those who have read Bossu, and many of the critics who have written since his time, will not pardon me if I do not find out the particular moral which is inculcated in Paradise Lost. Though I can by no means think, with the last-mentioned French author, that an epic writer first of all pitches upon a certain moral, as the ground-work and foundation of his poem, and afterwards finds out a story to it: I am, however, of opinion, that no just heroic poem ever was, or can be made, from whence one great moral may not be deduced. That which reigns in Milton is the most universal and most useful that can be imagined; it is in short this, 'that obedience to the will of God makes men happy, and that disobedience makes them miserable.' This is visibly the moral of the principal fable which turns upon Adam and Eve, who continued in Paradise while they kept the command that was given them, and were driven out of it as soon as they had transgressed. This is likewise the moral of the principal episode, which shews us how an innumerable multitude of angels fell from their state of bliss, and were cast into hell, upon their disobedience. Besides this great moral, which may be looked upon as the soul of the fable, there are an infinity of under morals which are to be drawn from the several parts of the poem, and which makes this

work more useful and instructive than any other poem in any language.

Those who have criticised on the Odyssey, the Iliad, and Æneid, have taken a great deal of pains to fix the number of months or days contained in the action of each of those poems. If any one thinks it worth his while to examine this particular in Milton, he will find, that from Adam's first appearance in the fourth book, to his expulsion from Paradise in the twelfth, the author reckons ten days. As for that part of the action which is described in the three first books, as it does not pass within the regions of nature, I have before observed that it is not subject to any calculations of time.

I have now finished my observations on a work which does an honour to the English nation. I have taken a general view of it under those four heads, the fable, the characters, the sentiments, and the language, and made each of them the subject of a particular paper. I have in the next place spoken of the censures which our author may incur under each of these heads, which I have confined to two papers, though I might have enlarged the number, if I had been disposed to dwell on so ungrateful a subject. I believe, however, that the severest reader will not find any little fault in heroic poetry, which this author has fallen into, that does not come under one of those heads among which I have distributed his several blemishes. After having thus treated at large of Paradise Lost, I could not think it sufficient to have celebrated this poem in the whole, without descending to particulars. I have therefore bestowed a paper upon each book, and endeavoured not only to prove that the poem is beautiful in general, but to point out its particular beauties, and to determine wherein they consist. I have endeavoured to shew how some passages are beautiful by being sublime; others by being soft; others by being natural: which of them are recommended by the

passion; which by the moral; which by the sentiment; and which by the expression. I have likewise endeavoured to shew how the genius of the poet shines by a happy invention; a distant allusion; or a judicious imitation: how he has copied or improved Homer or Virgil, and raised his own imaginations by the use which he has made of several poetical passages in Scripture. I might have inserted also several passages of Tasso, which our author has imitated; but as I do not look upon Tasso to be a sufficient voucher, I would not perplex my reader with such quotations, as might do more honour to the Italian than English poet.[1] In short, I have endeavoured to particularize those innumerable kinds of beauty, which it would be tedious to recapitulate, but which are essential to poetry, and which may be met with in the works of this great author. Had I thought, at my first engaging in this design, that it would have led me to so great a length, I believe I should never have entered upon it; but the kind reception which it has met with among those whose judgments I have a value for, gives me no reason to repent of the pains I have been at in composing them.[a] L.

[1] A singular reason, meaning, I suppose, that Milton did more honor to Tasso by copying him, than to his own taste by the selection of such a model.—V. vol. ii. Travels in Italy, notes, pass.—G.

[a] *Composing them.* The substantive, to which *them* refers, is understood, and not expressed. This inaccuracy might have been avoided by saying —*the kind reception which these papers have met with*, &c.—H.

No. 269. TUESDAY, JANUARY 8.

——————Ævo rarissima nostro
Simplicitas——————
OVID. Ars Am. i. 241.

And brings our old simplicity again.
DRYDEN.

I WAS this morning surprised with a great knocking at the door, when my landlady's daughter came up to me and told me there was a man below desired to speak with me. Upon my asking her who it was, she told me it was a very grave elderly person, but that she did not know his name. I immediately went down to him, and found him to be the coachman of my worthy friend Sir Roger de Coverley. He told me that his master came to town last night, and would be glad to take a turn with me in Grays-Inn walks. As I was wondering in myself what had brought Sir Roger to town, not having lately received any letter from him, he told me that his master was come up to get a sight of Prince Eugene, and that he desired I would immediately meet him.[1]

[1] The prince's mission to this country was no less popular than his victories—gained in association with Marlborough—had made his person. It was to urge the prosecution, with Austria, of the war against France in terms of the treaty of 1706; and to endeavour to restore to the queen's favour his great ally the duke, who had only four days before his arrival been dismissed with disgrace from all his employments. "Gratitude, esteem, the partnership in so many military operations," we read in Prince Eugene's Autobiography, "and pity for a person in disgrace, caused me to throw myself with emotion into Marlborough's arms."

Nothing could exceed the enthusiastic reception with which Eugene was greeted; and an adroit illustration of the eagerness of the public to behold him, is the bringing Sir Roger up to London solely for that purpose, only two days after the prince's appearance. "The Knight," says the "Spectator," "made me promise to get him a stand in some convenient place where he might have a full view of that extraordinary man." This was in

I was not a little pleased with the curiosity of the old knight, though I did not much wonder at it, having heard him say more than once in private discourse, that he looked upon Prince Eugenio (for so the knight always calls him) to be a greater man than Scanderbeg.

fact a necessity; for whenever the prince ventured in the streets, he was beset by eager multitudes, from the evening of his arrival (5th January, 1712) till his departure.

While there was a chance of gaining over the illustrious envoy, the court party joined in the general homage, and on her birth-day, Anne gave the Prince a jewelled sword, valued at £4,500. Then Swift, at first sight, "didn't think him an ugly faced fellow, but well enough; and a good shape." (Journal, Jan. 13.) Eugene was not to be won; and persisted in passing most of his time with Marlborough: whom Harley, the lord treasurer, had just stripped of his title of general. One day at dinner, while Harley was plying the prince with flattery and depreciating Marlborough, he called Eugene the first general in Europe. "If I am so," said the prince, "'tis to your lordship I am indebted for that distinction." Both by words and behaviour Prince Eugene firmly adhered to the cause he had come over to advance, and he fell into utter disrepute with the Tory or peace party. Then it was that Swift, eager as the rest, got a second glimpse of the great man; but the same pair of eyes jaundiced with party prejudice found him "plaguy yellow and literally ugly besides." (Journal, Feb. 10.)

Meanwhile the illustrious envoy was the idol of the populace and of the Whigs. He returned their idolatry by a pleasing affability in public, and by a variety of small but agreeable courtesies in private. Amongst these it must be noted that he stood sponsor to Steele's second son. The Whig ladies professed to be in love with him, and returned a compliment often paid to themselves by making him their toast. In company, he had, according to Burnet, "a most unaffected modesty, and does scarcely bear the acknowledgements that all the world pay him."

His popularity was gall to the Tories, who with a too-prevalent and mean revenge set about showering libels upon him. On the 17th of March, Prince Eugene retired from this country: his disgust and disappointment slightly tempered by the kindness of the queen; who, at parting, gave him her portrait.

A running fire of squibs and pamphlets was kept up against the Tories on account of their cringing reception and spiteful dismissal of the illustrious visitor. One was advertised in No. 471 of the "Spectator" as "Prince Eugene not the man you took him for; or a Merry Tale of a Modern Hero. Price 6*d*."—*

I was no sooner come into Grays-Inn walks,[1] but I heard my friend upon the terrace hemming twice or thrice to himself with great vigour, for he loves to clear his pipes in good air (to make use of his own phrase) and is not a little pleased with any one who takes notice of the strength which he still exerts in his morning hems.

I was touched with a secret joy at the sight of the good old man, who before he saw me was engaged in conversation with a beggar-man that had asked an alms of him. I could hear my friend chide him for not finding out some work; but at the same time saw him put his hand in his pocket and give him six-pence.

Our salutations were very hearty on both sides, consisting of many kind shakes of the hand, and several affectionate looks which we cast upon one another. After which the knight told me my good friend his chaplain was very well, and much at my

[1] Gray's Inn Gardens formed for a long time a fashionable promenade. The chief entrance to them was Fulwood's Rents, now a pent-up retreat for poverty; yet, in Sir Roger's day, no place was better adapted for "clearing his pipes in good air;" for scarcely a house intervened thence to Hampstead. A contemporary satirist (but who can scarcely be quoted without an apology) affords a graphic description of this promenade;—"I found none but a parcel of Superannuated Debauchees huddled up in cloaks, frieze coats, and wadded gowns, to preserve their old carcasses from the sharpness of Hampstead air; creeping up and down in pairs and leashes no faster than the hand of a dial or a county convict going to execution; some talking of law, some of religion, and some of politics.—After I had taken two or three turns round, I sat myself down in the Upper Walk, where just before me on a stone pedestal was fixed an old rusty horizontal dial with the gnomon broke short off." * The upper walk was the Terrace mentioned by the "Spectator." Round this sun-dial, seats were arranged in a semicircle.

Gray's Inn Gardens were resorted to by less reputable characters than the beggars whom good Sir Roger scolded and relieved. Expert pick-pockets and plausible ring-droppers found easy prey there on crowded days. In the plays of the period, Gray's Inn Gardens are repeatedly mentioned as a place of assignation for clandestine lovers.—*

* Ward's London Spy, vol. i. p. 384.

service, and that the Sunday before, he had made[a] a most incomparable sermon out of Doctor Barrow. 'I have left,' says he, 'all my affairs in his hands, and being willing to lay an obligation upon him, have deposited with him thirty marks, to be distributed among his poor parishioners.'

He then proceeded to acquaint me with the welfare of Will Wimble. Upon which he put his hand into his fob, and presented me in his name with a tobacco stopper, telling me that Will had been busy all the beginning of the winter in turning great quantities of them; and that he made a present of one to every gentleman of the country who has good principles, and smokes. He added, that poor Will was at present under great tribulation, for that Tom Touchy had taken the law of him for cutting some hazel sticks out of one of his hedges.

Among other pieces of news which the knight brought from his country seat, he informed me that Moll White was dead; and that about a month after her death the wind was so very high, that it blew down the end of one of his barns. 'But for my part,' says Sir Roger, 'I do not think that the old woman had any hand in it.'

He afterwards fell into an account of the diversions which had passed in his house during the holydays, for Sir Roger, after the laudable custom of his ancestors, always keeps open house at Christmas. I learned from him, that he had killed eight fat hogs for this season, that he had dealt about his chines very liberally amongst his neighbours, and that in particular he had sent a string of hog's puddings with a pack of cards to every poor family in the parish. 'I have often thought,' says Sir Roger, 'it happens very well that Christmas should fall out in the middle of

[a] *Had made.* The archness of *making a sermon out of Dr. Barrow*, will escape those who do not know that to *make a sermon* is the common phrase for *preaching*.—H.

the winter. It is the most dead uncomfortable time of the year when the poor people would suffer very much from their poverty and cold, if they had not good cheer, warm fires, and Christmas gambols to support them. I love to rejoice their poor hearts at this season, and to see the whole village merry in my great hall. I allow a double quantity of malt to my small beer, and set it a running for twelve days to every one that calls for it. I have always a piece of cold beef and a mince-pye upon the table, and am wonderfully pleased to see my tenants pass away a whole evening in playing their innocent tricks, and smutting one another. Our friend Will Wimble is as merry as any of them, and shews a thousand roguish tricks upon these occasions.'

I was very much delighted with the reflection of my old friend, which carried so much goodness in it. He then launched out into the praise of the late act of parliament for securing the church of England,[1] and told me with great satisfaction, that he believed it already began to take effect: for that a rigid dissenter, who chanced to dine at his house on Christmas day, had been observed to eat very plentifully of his plumb-porridge.

After having dispatched all our country matters, Sir Roger made several inquiries concerning the club, and particularly of his old antagonist Sir Andrew Freeport. He asked me with a kind of smile, whether Sir Andrew had not taken the advantage of his absence, to vent among them some of his republican doctrines; but soon after gathering up his countenance into a more than ordinary seriousness, 'Tell me truly,' says he, 'don't you think Sir Andrew had a hand in the pope's procession'[2]—— but with-

[1] The 10th Anne, cap. 2., "An Act for preserving the Protestant religion by better securing the Church of England as by law established," &c. It was known popularly as the act of "Occasional Conformity."—*

[2] Each anniversary of Queen Elizabeth's accession (Nov. 17) was for many years celebrated by the citizens of London in a manner expressive of their detestation of the Church of Rome. A procession—at times

out giving me time to answer him, 'Well, well,' says he, 'I know you are a wary man, and do not care to talk of public matters.'

The knight then asked me, if I had seen Prince Eugene; and made me promise to get him a stand in some convenient place

sufficiently attractive for royal spectators—paraded the principal streets, the chief figure being an effigy of

"The Pope, that pagan full of pride,"

well executed in wax and expensively adorned with robes and a tiara. He was accompanied by a train of cardinals and jesuits; and at his ear stood a buffoon in the likeness of a horned devil. After having been paraded through divers streets, his holiness was exultingly burnt opposite to the Whig club near the Temple gate in Fleet Street. After the discovery of the Rye House plot, the pope's procession was discontinued; but was resuscitated on the acquittal of the seven bishops and dethronement of James II. Sacheverel's trial had added a new interest to the ceremony; and on the occasion referred to by Sir Roger, besides a popular dread of the church being—from the listlessness of the ministers and the machinations of the Pretender—in danger, there was a very general opposition to the peace with France, for which the Tories were intriguing. The party cry of "No peace" was shouted in the same breath with "No popery."

The Whigs were determined, it was said, to give significance and force to these watchwords by getting up the anniversary show of 1711 with unprecedented splendour. No good Protestant, no honest hater of the French, could refuse to subscribe his guinea for such an object; and it was said, upwards of a thousand pounds were collected for the effigies and their dresses and decorations alone; independent of a large fund for incidental expenses. The pope, the devil, and the Pretender were, it was asserted, fashioned in the likeness of the obnoxious cabinet ministers. The procession was to take place at night, and "a thousand mob" were to be hired to carry flambeaux at a crown a-piece and as much beer and brandy as would inflame them for mischief. The pageant was to open with "twenty-four bagpipes marching four and four, and playing the memorable tune of Lillibullero." Presently was to come "a figure representing Cardinal Gaulteri, (lately made by the Pretender protector of the English nation,) looking down on the ground in sorrowful posture; his train supported by two missionaries from Rome, supposed to be now in England."—"Two pages throwing beads, bulls, pardons, and indulgences."—"Two jack puddings sprinkling holy-water."—"Twelve hautboys playing the 'Green-wood tree.'"—Then were to succeed "Six beadles with protestant flails;" and, after a variety of other satirical mummers, the grand centre piece was to show itself:—"The pope under a magnificent canopy, with a right silver

where he might have a full sight of that extraordinary man, whose presence does so much honour to the British nation. He dwelt very long on the praises of this great general, and I found

fringe, accompanied by the chevalier St. George on the left and his councillor the devil on his right." The whole procession was to close with twenty streamers displaying this couplet wrought on each,

"God bless Queen Anne, the nation's great defender,
Keep out the French, the Pope, and the Pretender."

To be ready for this grand spectacle the figures were deposited at a house in Dury Lane, whence the procession was to march ("with proper relief of lights at several stations") to St. James' Square, thence through Pall Mall, the Strand, Drury Lane, and Holborn to Bishopsgate Street, and return through St. Paul's Church Yard to the bonfire in Fleet Street. "After proper ditties were sung, the Pretender was to have been committed to the flames, being first absolved by the Cardinal Gaulteri. After that the said cardinal was to be absolved by the pope and burnt. And then the devil was to jump into the flames with his holiness in his arms."*

According, however, to the Tories, who spread the most exaggerated reports of these preparations, there were to have been certain accidents which were deliberately contrived beforehand by the conspirators. Besides the great conflagration of the sovereign pointiff, there was to have been several supplementary bonfires in the line of march, into which certain actors of the show were to fling a mock copy of the preliminary articles of peace. This was to be the signal for a general exclamation of "No peace!" Horse messengers had also been engaged—so wrote the cabinet scribes—to gallop into the crowd "as if to break their necks, their hacks all foam" to cry out "the queen is dead at Hampton Court!" Lord Wharton and several noblemen of even higher rank were to disguise themselves as sailors, to mix with and incite the mob. But the grand stroke was to be dealt by the Duke of Marlborough. He was on his way from Flanders—covered, most inopportunely for his enemies, with the glory of one of his best achievements; that of having passed the strongly fortified lines drawn by the French from Bouchain to Arras. On this famous eve the duke was to have made his entry through Aldgate, and there met with the cry of "Victory, Bouchain, the lines, no peace!"

But all this was harmless as compared with the threatened sequel. On the diabolical programme were said to be inscribed certain houses that were to be burnt down. That of the Commissioners of Accounts in Essex Street was to form the first pyre, because in it had been discovered and completed Marlborough's commissorial defalcations. The lord treasurer's was to follow. Harley himself was to have been torn to pieces, as the

* From a folio half sheet published at the time,

that since I was with him in the country, he had drawn many observations together out of his reading in Baker's Chronicle, and other authors, who always lie in his hall window, which very much redound to the honour of this prince.

Having passed away the greatest part of the morning in hearing the knight's reflections, which were partly private, and partly political, he asked me if I would smoke a pipe with him over a dish of coffee at Squire's.[1] As I love the old man, I take a de-

Dutch pensionary De Witt had been. Indeed the entire city was only to have escaped destruction and rapine by a miracle. It is here that the "Spectator" himself comes upon the scene. "The 'Spectator,' who ought to be but a looker on, was to have been an assistant; that, seeing London in a flame, he might have opportunity to paint after the life, and remark the behaviour of the people in the ruin of their country; so to have made a diverting 'Spectator.'"*

These were the coarse excuses which the Tories put forth for spoiling the show. At midnight on the 16th–17th of Nov. a posse of constables made forcible entry into the Drury Lane temple of the waxen images, and by force of arms seized the pope, the Pretender, the cardinals, the devil and all his works, a chariot to have been drawn by six of his imps, the canopies, the bagpipes, the bulls, the pardons, the Protestant flails, the streamers,—in short the entire paraphernalia. At one fell swoop the whole collection was carried off to the cock-pit at Whitehall, then the privy council office. That the city apprentices should not be wholly deprived of their expected treat, fifteen of the group were exhibited to the public gratis. "I saw to-day the pope, the devil, and the other figures of cardinals, &c., fifteen in all, which have made such a noise. I hear the owners of them are so impudent, that their design is to replevy them by law. The images are not worth forty pounds, so I stretched a little when I said a thousand. The Grub Street account of that tumult is published. The devil is not like lord treasurer; they were all in your odd antic masks bought in common shops." Thus wrote Swift to Stella; yet to the public he either gave, or superintended, an account of the affair which was simply a string of all the mendacious exaggerations then wilfully put about by his patrons. Such were the party tactics of Sir Roger's time.—*

[1] In Fulwood's Rents, leading from Holborn into Gray's Inn Gardens, as mentioned ante. It was much frequented by the benchers

* "A true Relation of the several Facts and Circumstances of the intended Riot and Tumult on Queen Elizabeth's Birthday," &c., by an "Understrapper" of Swift. See his Journal, Nov. 26, 1711.

light in complying with every thing that is agreeable to him, and accordingly waited on him to the coffee-house, where his venerable figure drew upon us the eyes of the whole room. He had no sooner seated himself at the upper end of the high table, but he called for a clean pipe, a paper of tobacco, a dish of coffee, a wax candle, and the Supplement, with such an air of cheerfulness and good humour, that all the boys in the coffee-room (who seemed to take pleasure in serving him) were at once employed on his several errands, insomuch that nobody else could come at a dish of tea, till the knight had got all his conveniences about him. L.

No. 271. THURSDAY, JANUARY 13.

Mille trahens varios adverso sole colores.
VIRG. ÆN. iv. 701
Drawing a thousand colours from the light.
DRYDEN.

I RECEIVE a double advantage from the letters of my correspondents: first, as they shew me which of my papers are most acceptable to them; and in the next place, as they furnish me with materials for new speculations. Sometimes, indeed, I do not make use of the letter itself, but form the hints of it into plans of my own invention; sometimes I take the liberty to change the language or thought into my own way of speaking and thinking, and always (if it can be done without prejudice to the sense) omit the many compliments and applauses which are usually bestowed upon me.

Besides the two advantages above-mentioned, which I receive from the letters that are sent me, they give me an opportunity of

and students of Gray's Inn. Squire was a "noted coffee man" who died in 1717.—*

lengthening out my paper by the skilful management of the subscribing part at the end of them, which perhaps does not a little conduce to the ease, both of myself and reader.

Some will have it, that I often write to myself, and am the only punctual correspondent I have. This objection would indeed be material, were the letters I communicate to the public stuffed with my own commendations, and if, instead of endeavouring to divert or instruct my readers, I admired in them the beauty of my own performances. But I shall leave these wise conjectures to their own imaginations, and produce the three following letters for the entertainment of the day.

"SIR,

"I WAS last Thursday in an assembly of ladies, where there were thirteen different coloured hoods.[1] Your Spectator of that day lying upon the table, they ordered me to read it to them, which I did with a very clear voice, till I came to the Greek verse at the end of it.[2] I must confess, I was a little startled at its popping upon me so unexpectedly; however, I covered my confusion as well as I could, and after having muttered two or three hard words to myself, laughed heartily, and cried, 'A very good jest, faith!' The ladies desired me to explain it to them; but I begged their pardon for that, and told them, that if it had been proper for them to hear, they may be sure the author would not have wrapt it up in Greek. I then let drop several expressions, as if there was something in it that was not fit to be spoken before a company of ladies. Upon which the matron of the assembly, who was dressed in a cherry-coloured hood, commended the discretion of the writer, for having thrown his filthy thoughts into Greek, which was likely to corrupt but few of his readers

[1] V. Nichols's Note to No. 212 of the Tatler.—C.
[2] No. 265.—C.

At the same time, she declared herself very well pleased, that he had not given a decisive opinion upon the new-fashioned hoods; 'For to tell you truly, (says she,) I was afraid he would have made us ashamed to shew our heads.' Now, sir, you must know since this unlucky accident happened to me in a company of ladies, among whom I passed for a most ingenious man, I have consulted one who is very well versed in the Greek language, and he assures me upon his word, that your late quotation means no more, than that 'manners, and not dress, are the ornaments of a woman.' If this comes to the knowledge of my female admirers, I shall be very hard put to it to bring myself off handsomely. In the mean while I give you this account, that you may take care hereafter not to betray any of your well-wishers into the like inconveniences. It is in the number of these that I beg leave to subscribe myself,

"TOM TRIPPIT."

"MR SPECTATOR,

"YOUR readers are so well pleased with your character of Sir Roger de Coverley, that there appeared a sensible joy in every coffee-house, upon hearing the old knight was come to town. I am now with a knot of his admirers, who make it their joint request to you, that you would give us public notice of the window or balcony where the knight intends to make his appearance. He has already given great satisfaction to several who have seen him at Squire's Coffee-House. If you think fit to place your short face at Sir Roger's left elbow, we shall take the hint, and gratefully acknowledge so great a favour.

"I am, sir,

"Your most devoted humble servant, C. D."

"SIR,

"KNOWING you are very inquisitive after every thing that is

curious in nature, I will wait on you, if you please, in the dusk of the evening, with my show upon my back, which I carry about with me in a box, as only consisting of a man, a woman, and an horse. The two first are married, in which state the little cavalier has so well acquitted himself, that his lady is with child. The big-bellied woman and her husband, with their whimsical palfry, are so very light, that when they are put together into a scale, an ordinary man may weigh down the whole family. The little man is a bully in his nature; but when he grows choleric, I confine him to his box till his wrath is over, by which means I have hitherto prevented him from doing mischief. His horse is likewise very vicious, for which reason I am forced to tie him close to his manger with a packthread. The woman is a coquette: she struts as much as it is possible for a lady of two foot high, and would ruin me in silks, were not the quantity that goes to a large pincushion sufficient to make her a gown and petticoat. She told me the other day, that she heard the ladies wore coloured hoods, and ordered me to get her one of the finest blue. I am forced to comply with her demands while she is in her present condition, being very willing to have more of the same breed. I do not know what she may produce me, but provided it be a show I shall be very well satisfied. Such novelties should not, I think, be concealed from the British Spectator; for which reason, I hope you will excuse this presumption in

"Your most dutiful, most obedient,

"and most humble servant, S. T."[1]

[1] Three dwarfs; a very little man, with a woman and horse of corresponding dimensions were on exhibition about this time.—G.

No. 275. TUESDAY, JANUARY 15.

——— Tribus Anticyris caput insanabile.
HOR. Ars Poet. 300.

A head no hellebore can cure.

I WAS yesterday engaged in an assembly of virtuosos, where one of them produced many curious observations which he had lately made in the anatomy of an human body. Another of the company communicated to us several wonderful discoveries, which he had also made on the same subject, by the help of very fine glasses. This gave birth to a great variety of uncommon remarks, and furnished discourse for the remaining part of the day.

The different opinions which were started on this occasion, presented to my imagination so many new ideas, that by mixing with those which were already there, they employed my fancy all the last night, and composed a very wild extravagant dream.

I was invited, methought, to the dissection of a beau's head and of a coquette's heart, which were both of them laid on a table before us. An imaginary operator opened the first with a great deal of nicety, which, upon a cursory and superficial view, appeared like the head of another man; but upon applying our glasses to it, we made a very odd discovery, namely, that what we looked upon as brains, were not such in reality, but an heap of strange materials wound up in that shape and texture and packed together with wonderful art in the several cavities of the skull For, as Homer tells us, that the blood of the gods is not real

[1] This paper and 281 its sequel, probably suggested to Mr. G. Alexander Stevens, the first idea of his Lecture on Heads, which with suitable variations and improvements, furnished, for a long time, an elegant rational amusement to the public, and in the end, abundantly rewarded the pains, expense, and ingenuity, of the lecturer.—C.

blood, but only something like it; so we found that the brain of a beau is not a real brain, but only something like it.[1]

The pineal gland, which many of our modern philosophers suppose to be the seat of the soul, smelt very strong of essence and orange-flower water, and was encompassed with a kind of horny substance, cut into a thousand little faces or mirrors, which were imperceptible to the naked eye; insomuch, that the soul, if there had been any here, must have been always taken up in contemplating her own beauties.

We observed a large antrum or cavity in the sinciput, that was filled with ribbons, lace, and embroidery, wrought together in a most curious piece of network, the parts of which were likewise imperceptible to the naked eye. Another of these antrums or cavities was stuffed with invisible billet-doux, love-letters, pricked dances, and other trumpery of the same nature. In another we found a kind of powder, which set the whole company a sneezing, and by the scent discovered itself to be right Spanish The several other cells were stored with commodities of the same kind, of which it would be tedious to give the reader an exact inventory.

There was a large cavity on each side of the head, which I must not omit. That on the right side was filled with fictions, flatteries, and falsehoods, vows, promises, and protestations; that on the left with oaths and imprecations. There issued out a duct from each of these cells, which ran into the root of the tongue, where both joined together, and passed forward in one common duct to the tip of it. We discovered several little roads or canals running from the ear into the brain, and took particular care to trace them out through their several passages. One of

[1] The word *Beau* was originally confined to those who distinguished themselves by some striking peculiarity in their equipage, &c., but finally degenerated to a *nomen multitudinis*.—V. Nichols's Tatler, No. 9 note.—G

them extended itself to a bundle of sonnets and little musical instruments. Others ended in several bladders, which were filled with wind or froth. But the large canal entered into a great cavity of the skull, from whence there went another canal into the tongue. This great cavity was filled with a kind of spongy substance, which the French anatomists call galimatias; and the English, nonsense.

The skins of the forehead were extremely tough and thick, and what very much surprised us, had not in them any single blood-vessel that we were able to discover, either with or without our glasses; from whence we concluded, that the party, when alive, must have been entirely deprived of the faculty of blushing.

The *os cribriforme* was exceedingly stuffed, and in some places damaged with snuff. We could not but take notice in particular of that small muscle, which is not often discovered in dissections, and draws the nose upwards, when it expresses the contempt which the owner of it has, upon seeing any thing he does not like, or hearing any thing he does not understand. I need not tell my learned reader, this is that muscle which performs the motion so often mentioned by the Latin poets, when they talk of a man's cocking his nose, or playing the rhinoceros.

We did not find any thing very remarkable in the eye, saving only that the *musculi amatorii*, or, as we may translate it into English, the ogling muscles, were very much worn and decayed with use; whereas, on the contrary, the elevator, or the muscle which turns the eye towards heaven, did not appear to have been used at all.

I have only mentioned in this dissection such new discoveries as we were able to make, and have not taken any notice of those parts which are to be met with in common heads. As for the skull, the face, and indeed the whole outward shape and figure

of the head, we could not discover any difference from what we observe in the heads of other men. We were informed, that the person to whom this head belonged, had passed for a man above five-and-thirty years; during which time he eat and drank like other people, dressed well, talked loud, laughed frequently, and on particular occasions had acquitted himself tolerably at a ball or an assembly; to which one of the company added, that a certain knot of ladies took him for a wit. He was cut off in the flower of his age by the blow of a paring-shovel, having been surprised by an eminent citizen as he was tendering some civilities to his wife.

When we had thoroughly examined this head with all its apartments and its several kinds of furniture, we put up the brain, such as it was, into its proper place, and laid it aside under a broad piece of scarlet cloth, in order to be prepared, and kept in a great repository of dissections; our operator telling us, that the preparation would not be so difficult as that of another brain, for that he had observed several of the little pipes and tubes which ran through the brain, were already filled with a kind of mercurial substance, which he looked upon to be true quicksilver.

He applied himself in the next place to the coquette's heart, which he likewise laid open with great dexterity. There occurred to us many particularities in this dissection; but being unwilling to burden my reader's memory too much, I shall reserve this subject for the speculation of another day. L

No. 281. TUESDAY, JANUARY 22.

Pectoribus inhians spirantia consulit exta.
VIRG. Æn. iv. 64.
Anxious the reeking entrails he consults.

HAVING already given an account of the dissection of a beau's head, with the several discoveries made on that occasion, I shall here, according to my promise, enter upon the dissection of a coquette's heart, and communicate to the public such particularities as we observed in that curious piece of anatomy.

I should, perhaps, have waved this undertaking, had I not been put in mind of my promise by several of my unknown correspondents, who are very importunate with me to make an example of the coquette, as I have already done of the beau. It is, therefore, in compliance with the request of friends, that I have looked over the minutes of my former dream, in order to give the public an exact relation of it, which I shall enter upon without further preface.

Our operator, before he engaged in this visionary dissection, told us, that there was nothing in his art more difficult, than to lay open the heart of a coquette, by reason of the many labyrinths and recesses which are to be found in it, and which do not appear in the heart of any other animal.

He desired us first of all to observe the *pericardium*, or outward case of the heart, which we did very attentively; and, by the help of our glasses, discerned in it millions of little scars, which seemed to have been occasioned by the points of innumerable darts and arrows, that from time to time had glanced upon the outward coat; though we could not discover the smallest orifice, by which any of them had entered and pierced the inward substance.

Every smatterer in anatomy knows, that this *pericardium*, or case of the heart, contains in it a thin reddish liquor, supposed to be bred from the vapours which exhale out of the heart, and being stopped here, are condensed into this watery substance. Upon examining this liquor, we found that it had in it all the qualities of that spirit which is made use of in the thermometer, to show the change of weather.

Nor must I here omit an experiment one of the company assured us he himself had made with this liquor, which he found in great quantity about the heart of a coquette whom he had formerly dissected. He affirmed to us, that he had actually enclosed it in a small tube made after the manner of a weather-glass; but that instead of acquainting him with the variations of the atmosphere, it showed him the qualities of those persons who entered the room where it stood. He affirmed also, that it rose at the approach of a plume of feathers, an embroidered coat, or a pair of fringed gloves; and that it fell as soon as an ill-shaped periwig, a clumsy pair of shoes, or an unfashionable coat came into his house: nay, he proceeded so far as to assure us, that upon his laughing aloud when he stood by it, the liquor mounted very sensibly, and immediately sunk again upon his looking serious. In short, he told us, that he knew very well by this invention whenever he had a man of sense or a coxcomb in his room.

Having cleared away the *pericardium*, or the case, and liquor above-mentioned, we came to the heart itself. The outward surface of it was extremely slippery, and the *mucro*, or point, so very cold withal, that upon endeavouring to take hold of it, it glided through the fingers like a smooth piece of ice.

The fibres were turned and twisted in a more intricate and perplexed manner than they are usually found in other hearts; insomuch, that the whole heart was wound up together like a

Gordian knot, and must have had very irregular and unequal motions, whilst it was employed in its vital function.

One thing we thought very observable, namely, that, upon examining all the vessels which came into it, or issued out of it, we could not discover any communication that it had with the tongue.

We could not but take notice likewise, that several of those little nerves in the heart, which are affected by the sentiments of love, hatred, and other passions, did not descend to this before us from the brain, but from the muscles which lie about the eye.

Upon weighing the heart in my hand, I found it to be extremely light, and consequently very hollow, which I did not wonder at, when, upon looking into the inside of it, I saw multitudes of cells and cavities running one within another, as our historians describe the apartments of Rosamond's Bower. Several of these little hollows were stuffed with innumerable sorts of trifles, which I shall forbear giving any particular account of, and shall, therefore, only take notice of what lay first and uppermost, which, upon our unfolding it, and applying our microscope to it, appeared to be a flame-coloured hood.

We were informed that the lady of this heart, when living, received the addresses of several who made love to her, and did not only give each of them encouragement, but made every one she conversed with believe that she regarded him with an eye of kindness; for which reason, we expected to have seen the impression of multitudes of faces among the several plaits and foldings of the heart; but, to our great surprise, not a single print of this nature discovered itself, till we came into the very core and centre of it. We there observed a little figure, which, upon applying our glasses to it, appeared dressed in a very fantastic manner. The more I looked upon it, the more I thought I had

seen the face before, but could not possibly recollect either the place or time; when at length one of the company, who had examined this figure more nicely than the rest, shewed us plainly by the make of its face, and the several turns of its features, that the little idol which was thus lodged in the very middle of the heart, was the deceased beau, whose head I gave some account of in my last Tuesday's paper.

As soon as we had finished our dissection, we resolved to make an experiment of the heart, not being able to determine among ourselves the nature of its substance, which differed in so many particulars from that of the heart in other females. Accordingly we laid it into a pan of burning coals, when we observed in it a certain salamandrine quality, that made it capable of living in the midst of fire and flame, without being consumed, or so much as singed.

As we were admiring this strange phænomenon, and standing round the heart in a circle, it gave a most prodigious sigh, or rather crack, and dispersed all at once into smoke and vapour. This imaginary noise, which methought was louder than the burst of a cannon, produced such a violent shake in my brain, that it dissipated the fumes of sleep, and left me in an instant broad awake L.

No. 287. TUESDAY, JANUARY 29.

Ω φιλτάτη γῆ μῆτερ, ὡς σεμνὸν σφόδρ' εἶ
Τοῖς νοῦν ἐχοῦσι κτῆμα ———

MENAND.

Dear native land, how do the good and wise
Thy happy clime and countless blessings prize!

I LOOK upon it as a peculiar happiness, that were I to chuse of what religion I would be, and under what government I would

live, I should most certainly give the preference to that form of religion and government which is established in my own country. In this point, I think, I am determined by reason and conviction; but if I shall be told that I am acted by prejudice, I am sure it is an honest prejudice; it is a prejudice that arises from the love of my country, and, therefore, such an one as I will always indulge. I have in several papers, endeavoured to express my duty and esteem for the Church of England, and design this as an essay upon the civil part of our constitution; having often entertained myself with reflections on this subject, which I have not met with in other writers.

That form of government appears to me the most reasonable, which is most conformable to the equality that we find in human nature, provided it be consistent with public peace and tranquillity. This is what may properly be called liberty, which exempts one man from subjection to another, so far as the order and œconomy of government will permit.

Liberty should reach every individual of a people, as they all share one common nature: if it only spreads among particular branches, there had better be none at all, since such a liberty only aggravates the misfortune of those who are deprived of it, by setting before them a disagreeable subject of comparison.

This liberty is best preserved, where the legislative power is lodged in several persons, especially if those persons are of different ranks and interests; for where they are of the same rank, and consequently have an interest to manage peculiar to that rank, it differs but little from a despotical government in a single person. But the greatest security a people can have for their liberty, is when the legislative power is in the hands of persons so happily distinguished, that by providing for the particular interest of their several ranks, they are providing for the whole body of the people; or, in other words, when there is no part of the people

that has not a common interest with at least one part of the legislators.

If there be but one body of legislators, it is no better than a tyranny; if there are only two, there will want a casting voice, and one of them must at length be swallowed up by disputes and contentions that will necessarily arise between them. Four would have the same inconvenience as two, and a greater number would cause too much confusion. I could never read a passage in Polybius, and another in Cicero, to this purpose, without a secret pleasure in applying it to the English constitution, which it suits much better than the Roman. Both these great authors give the pre-eminence to a mixt government, consisting of three branches, the regal, the noble, and the popular. They had doubtless in their thoughts the constitution of the Roman commonwealth, in which the consul represented the king; the senate, the nobles; and the tribunes, the people. This division of the three powers in the Roman constitution, was by no means so distinct and natural, as it is in the English form of government. Among several objections that might be made to it, I think the chief are those that affect the consular power, which had only the ornaments without the force of the regal authority. Their number had not a casting voice in it; for which reason, if one did not chance to be employed abroad, while the other sat at home, the public business was sometimes at a stand, while the consuls pulled two different ways in it. Besides, I do not find that the consuls had ever a negative voice in the passing of a law, or decree of senate; so that, indeed, they were rather the chief body of the nobility, or the first ministers of state, than a distinct branch of the sovereignty, in which none can be looked upon as a part who are not a part of the legislature. Had the consuls been invested with the regal authority to as great a degree as our monarchs, there would never have been any occasions for a dictator

ship, which had in it the power of the three orders, and ended in the subversion of the whole constitution.

Such an history as that of Suetonius, which gives us a succession of absolute princes, is to me an unanswerable argument against despotic power. Where the prince is a man of wisdom and virtue, it is indeed happy for his people that he is absolute; but since in the common run of mankind, for one that is wise and good, you find ten of a contrary character; it is very dangerous for a nation to stand to its chance, or to have its public happiness or misery to depend on the virtues or vices of a single person. Look into the historian I have mentioned, or into any series of absolute princes, how many tyrants must you read through, before you come to an emperor that is supportable? But this is not all; an honest private man often grows cruel and abandoned, when converted into an absolute prince. Give a man power of doing what he pleases with impunity, you extinguish his fear, and consequently overturn in him one of the great pillars of morality. This too we find confirmed by matter of fact. How many hopeful heirs apparent to great empires, when in the possession of them, have become such monsters of lust and cruelty as are a reproach to human nature?

Some tell us we ought to make our governments on earth like that in heaven, which, say they, is altogether monarchical and unlimited. Was man like his Creator in goodness and justice, I should be for following this great model; but where goodness and justice are not essential to the ruler, I would by no means put myself into his hands to be disposed of according to his particular will and pleasure.

It is odd to consider the connexion between despotic government and barbarity, and how the making of one person more than man, makes the rest less. Above nine parts of the world in ten are in the lowest state of slavery, and consequently sunk into the

most gross and brutal ignorance. European slavery is indeed a state of liberty, if compared with that which prevails in the other three divisions of the world; and therefore it is no wonder that those who grovel under it have many tracks of light among them, of which the others are wholly destitute.

Riches and plenty are the natural fruits of liberty, and where these abound, learning and all the liberal arts will immediately lift up their heads and flourish. As a man must have no slavish fears and apprehensions hanging upon his mind, who will indulge the flights of fancy or speculation, and push his researches into all the abstruse corners of truth; so it is necessary for him to have about him a competency of all the conveniences of life.

The first thing every one looks after, is to provide himself with necessaries. This point will engross our thoughts till it be satisfied. If this is taken care of to our hands, we look out for pleasures and amusements; and among a great number of idle people, there will be many whose pleasures will lie in reading and contemplation. These are the two great sources of knowledge, and as men grow wise they naturally love to communicate their discoveries; and others seeing the happiness of such a learned life, and improving by their conversation, emulate, imitate, and surpass one another, till a nation is filled with races of wise and understanding persons. Ease and plenty are therefore the great cherishers of knowledge; and as most of the despotic governments of the world have neither of them, they are naturally overrun with ignorance and barbarity. In Europe, indeed, notwithstanding several of its princes are absolute, there are men famous for knowledge and learning, but the reason is because the subjects are many of them rich and wealthy; the prince not thinking fit to exert himself in his full tyranny like the princes of the eastern nations, lest his subjects should be invited to new-mould their constitution, having so many prospects of liberty within

their view. But in all despotic governments, though a particular prince may favour art and letters, there is a natural degeneracy of mankind, as you may observe from Augustus's reign, how the Romans lost themselves by degrees till they fell to an equality with the most barbarous nations that surrounded them. Look upon Greece under its free states, and you would think its inhabitants lived in different climates, and under different heavens, from those at present; so different are the geniuses which are formed under Turkish slavery, and Grecian liberty.

Besides poverty and want, there are other reasons that debase the minds of men, who live under slavery, though I look on this as the principal. This natural tendency of despotic power to ignorance and barbarity, though not insisted upon by others, is, I think, an unanswerable argument against that form of government, as it shews how repugnant it is to the good of mankind and the perfection of human nature, which ought to be the great ends of all civil institutions. L

No. 289. THURSDAY, JANUARY 31.

Vitæ summa brevis spem nos vetat inchoare longam.
Hor. 1 Od. iv. 15.

Life's span forbids us to extend our cares,
And stretch our hopes beyond our years.
Creech.

Upon taking my seat in a coffee-house I often draw the eyes of the whole room upon me, when in the hottest seasons of news and at a time that perhaps the Dutch mail is just come in, they hear me ask the coffee-man for his last week's bill of mortality. I find that I have been sometimes taken on this occasion for a parish-sexton, sometimes for an undertaker, and sometimes for a

doctor of physic. In this, however, I am guided by the spirit of a philosopher, as I take occasion from hence to reflect upon the regular increase and diminution of mankind, and consider the several various ways through which we pass from life to eternity. I am very well pleased with these weekly admonitions, that bring into my mind such thoughts as ought to be the daily entertainment of every reasonable creature; and can consider, with pleasure to myself, by which of those deliverances, or, as we commonly call them, distempers, I may possibly make my escape out of this world of sorrows, into that condition of existence, wherein I hope to be happier than it is possible for me at present to conceive.

But this is not all the use I make of the above-mentioned weekly paper. A bill of mortality is in my opinion an unanswerable argument for a Providence; how can we, without supposing ourselves under the constant care of a Supreme Being, give any possible account for[a] that nice proportion which we find in every great city, between the deaths and births of its inhabitants, and between the number of males, and that of females, who are brought into the world? what else could adjust in so exact a manner the recruits of every nation to its losses, and divide these new supplies of people into such equal bodies of both sexes? Chance could never hold the balance with so steady a hand. Were we not counted out by an intelligent supervisor, we should sometimes be over-charged with multitudes, and at others waste away into a desert: we should be sometimes a *populus virorum*, as Florus elegantly expresses it, 'a generation of males,' and at others a species of women. We may extend this consideration to every species of living creatures, and consider the whole animal world as an huge army made up of an innumerable corps, if I may use that term, whose quotas have been kept entire near five thousand

[a] *Account for.* We say, *to account for*, but *to give an account of.*

years, in so wonderful a manner, that there is not probably a single species lost during this long tract of time. Could we have general bills of mortality of every kind of animal, or particular ones of every species in each continent and island, I could almost say in every wood, marsh, or mountain, what astonishing instances would they be of that Providence which watches over all its works?

I have heard of a great man in the Romish church, who upon reading those words in the fifth chapter of Genesis, 'And all the days that Adam lived were nine hundred and thirty years, and he died; and all the days of Seth were nine hundred and twelve years, and he died; and all the days of Methusalah were nine hundred and sixty-nine years, and he died;' immediately shut himself up in a convent, and retired from the world, as not thinking any thing in this life worth pursuing, which had not regard to another.

The truth of it is, there is nothing in history which is so improving to the reader, as those accounts which we meet with of the deaths of eminent persons, and of their behaviour in that dreadful season. I may also add, that there are no parts in history which affect and please the reader in so sensible a manner. The reason I take to be this, because there is no other single circumstance in the story of any person, which can possibly be the case of every one who reads it. A battle or a triumph are conjunctures in which not one man in a million is likely to be engaged, but when we see a person at the point of death, we cannot forbear being attentive to every thing he says or does, because we are sure, that some time or other we shall ourselves be in the same melancholy circumstances. The general, the statesman, or the philosopher, are perhaps characters which we may never act in; but the dying man is one whom, sooner or later, we shall certainly resemble.

It is, perhaps, for the same kind of reason that few books

written in English, have been so much perused as Doctor Sherlock's discourse upon Death; though at the same time I must own, that he who has not perused this excellent piece, has not perhaps read one of the strongest persuasives to a religious life that ever was written in any language.

The consideration, with which I shall close this essay upon Death, is one of the most ancient and most beaten morals that has been recommended to mankind. But its being so very common, and so universally received, though it takes away from it the grace of novelty, adds very much to the weight of it, as it shews that it falls in with the general sense of mankind. In short I would have every one consider, that he is in this life nothing more than a passenger, and that he is not to set up his rest here, but keep an attentive eye upon that state of being to which he approaches every moment, and which will be for ever fixed and permanent. This single consideration would be sufficient to extinguish the bitterness of hatred, the thirst of avarice, and the cruelty of ambition.

I am very much pleased with the passage of Antiphanes, a very ancient poet, who lived near an hundred years before Socrates, which represents the life of man under this view, as I have here translated it word for word. 'Be not grieved,' says he, 'above measure, for thy deceased friends. They are not dead, but have only finished that journey which it is necessary for every one of us to take: we ourselves must go to that great place of reception in which they are all of them assembled, and in this general rendezvous of mankind, live together in another state of being.'

I think I have, in a former paper, taken notice of those beautiful metaphors in scripture, where life is termed a pilgrimage, and those who pass through it are called strangers and sojourners upon earth. I shall conclude this with a story, which I have somewhere read in the travels of Sir John Chardin; that gentleman,

after having told us, that the inns which receive the caravans in Persia, and the eastern countries, are called by the name of caravansaries, gives us a relation to the following purpose.

A dervise, travelling through Tartary, being arrived at the town of Balk, went into the king's palace by a mistake, as thinking it to be a public inn or caravansary. Having looked about him for some time he entered into a long gallery, where he laid down his wallet, and spread his carpet, in order to repose himself upon it after the manner of the eastern nations. He had not been long in this posture before he was discovered by some of the guards, who asked him what was his business in that place? The dervise told them he intended to take up his night's lodging in that caravansary. The guards let him know, in a very angry manner, that the house he was in, was not a caravansary, but the king's palace. It happened that the king himself passed through the gallery during this debate, and smiling at the mistake of the dervise, asked him how he could possibly be so dull as not to distinguish a palace from a caravansary? 'Sir, (says the dervise,) give me leave to ask your majesty a question or two. Who were the persons that lodged in this house when it was first built?' The king replied, his ancestors. 'And who, (says the dervise) was the last person that lodged here?' The king replied, his father. 'And who is it, (says the dervise) that lodges here at present?' The king told him, that it was he himself. 'And who (says the dervise) will be here after you?' The king answered, the young prince, his son. 'Ah sir, (said the dervise,) a house that changes its inhabitants so often, and receives such a perpetual succession of guests, is not a palace but a caravansary

L.

No. 293. TUESDAY, FEBRUARY 5.

Πᾶσιν γὰρ ἐυφρονοῦσι συμμαχεῖ τύχη.
FRAG. VET. POET.
The prudent still have fortune on their side.

THE famous Gratian,[1] in his little book wherein he lays down maxims for a man's advancing himself at court, advises his reader to associate himself with the fortunate, and to shun the company of the unfortunate; which notwithstanding the baseness of the precept to an honest mind, may have something useful in it for those who push their interest in the world. It is certain a great part of what we call good or ill fortune, rises out of right or wrong measures and schemes of life. When I hear a man complain of his being unfortunate in all his undertakings, I shrewdly suspect him for a very weak man in his affairs. In conformity with this way of thinking, Cardinal Richlieu used to say, that unfortunate and imprudent were but two words for the same thing. As the cardinal himself had a great share both of prudence and good-fortune, his famous antagonist, the Count d'Olivarez, was disgraced at the court of Madrid, because it was

1 Balthazar Gratian, a Jesuit, who died 1658, about the year 1637, began to publish six or seven little books in that branch of science which Lord Bacon styles the Doctrine of Business, under the titles of El Heroe, Agudeza, El Politico, Fernando, El Discreto, El Criticon, and El Oraculo Manual y arte de Prudencia. They contain many curious observations, wise maxims, and useful precepts; but having often disjoined 'the wisdom of the serpent from the innocence of the dove,' and recommended, as in the instance here mentioned, dishonorable principles and immoral artifices for rising in life, he is really what the Italians call 'a sower of thorns,' and just such a moralist as his countryman Don Quixote was a hero. The Sieur Amelot de la Houssaie, in 1707, published a French translation of Gratian's El Oraculo Manual, &c., with comments and extracts from his El Heroe, and El Discreto, under the title of L'Homme de Cour, which is the little book here quoted. See Spect., Nos. 379 and 409, and Guardian, No. 24.—C.

alledged against him that he had never any success in his undertakings. This, says an eminent author, was indirectly accusing him of imprudence.

Cicero recommended Pompey to the Romans for their general upon three accounts, as he was a man of courage, conduct, and good-fortune. It was, perhaps, for the reason above-mentioned, namely, that a series of good-fortune supposes a prudent management in the person whom it befalls, that not only Sylla the dictator, but several of the Roman emperors, as is still to be seen upon their medals, among their other titles, gave themselves that of Felix or Fortunate. The heathens, indeed, seem to have valued a man more for his good-fortune than for any other quality, which I think is very natural for those who have not a strong belief of another world. For how can I conceive a man crowned with many distinguishing blessings, that has not some extraordinary fund of merit and perfection in him, which lies open to the supreme eye, though perhaps it is not discovered by my observation. What is the reason Homer's and Virgil's heroes do not form a resolution, or strike a blow, without the conduct and direction of some deity? doubtless because the poets esteemed it the greatest honour to be favoured by the gods, and thought the best way of praising a man was, to recount those favours which naturally implied an extraordinary merit in the person on whom they descended.

Those who believe a future state of rewards and punishments act very absurdly, if they form their opinions of a man's merit from his successes. But certainly, if I thought the whole circle of our being was concluded between our births and deaths, I should think a man's good fortune the measure and standard of his real merit, since Providence would have no opportunity of rewarding his virtue and perfections, but in the present life. A virtuous unbeliever, who lies under the pressure of misfortunes

has reason to cry out,[a] as they say Brutus did a little before his death, 'O virtue, I have worshipped thee as a substantial good, but I find thou art an empty name.'

But to return to our first point. Though prudence does undoubtedly in a great measure produce our good or ill fortune in the world, it is certain there are many unforeseen accidents and occurrences, which very often prevent the finest schemes that can be laid by human wisdom. The race is not always to the swift, nor the battle to the strong. Nothing less than infinite wisdom can have an absolute command over fortune; the highest degree of it which man can possess, is by no means equal to fortuitous events, and to such contingencies as may rise in the prosecution of our affairs. Nay, it very often happens, that prudence, which has always in it a great mixture of caution, hinders a man from being so fortunate as he might possibly have been without it. A person who only aims at what is likely to succeed, and follows closely the dictates of human prudence, never meets with those great and unforeseen successes, which are often the effect of a sanguine temper, or a more happy rashness; and this perhaps may be the reason, that according to the common observation, Fortune, like other females, delights rather in favouring the young than the old.

Upon the whole, since man is so short-sighted a creature, and the accidents which may happen to him so various, I cannot but be of Dr. Tillotson's opinion in another case, that were there any doubt of a Providence, yet it certainly would be very desirable there should be such a Being of infinite wisdom and goodness, on whose direction we might rely in the conduct of human life.

It is a great presumption to ascribe our successes to our own management, and not to esteem ourselves upon any blessing,

[a] *Has reason to cry out.* How so? On Mr. Addison's principles, Brutus should only have said, "I find by my ill-success that I have not so much virtue as my competitors."—H.

rather as it is the bounty of heaven, than the acquisition of our own prudence. I am very well pleased with a medal which was struck by Queen Elizabeth a little after the defeat of the invincible Armada, to perpetuate the memory of that extraordinary event. It is well known how the king of Spain, and others who were enemies of that great princess, to derogate from her glory, ascribed the ruin of their fleet rather to the violence of storms and tempests, than to the bravery of the English. Queen Elizabeth, instead of looking upon this as a diminution of her honour, valued herself upon such a signal favour of Providence, and accordingly[1] in the reverse of the medal above-mentioned, has represented a fleet beaten by a tempest, and falling foul upon one another, with that religious inscription, *Afflavit Deus & dissipantur.* 'He blew with his wind, and they were scattered.'

It is remarked of a famous Grecian general, whose name I cannot at present recollect,[2] and who had been a particular favourite of Fortune, that upon recounting his victories among his friends, he added at the end of several great actions, 'And in this Fortune had no share.' After which it is observed in history, that he never prospered in any thing he undertook.

As arrogance, and a conceitedness[a] of our own abilities, are very shocking and offensive to men of sense and virtue, we may be sure they are highly displeasing to that Being who delights in an humble mind, and by several of his dispensations seems purposely to shew us, that our own schemes or prudence have no share in our advancements.

[1] This is Tickell's reading. Chalmers has inserted *you see* after *accordingly*, and refers to the 'Folio ed. No. 295,' for his justification.—G.

[2] Timotheus the Athenian. See Shaw's edition of Bacon's works, 4to, vol. i. p. 219.—C.

[a] *Conceitedness.* Instead of this word, which is now out of use, we should say, *a conceit*, or, *a conceited opinion of*.—H.

Since on this subject I have already admitted several quotations which have occurred to my memory upon writing this paper, I will conclude it with a little Persian fable. A drop of water fell out of a cloud into the sea, and finding itself lost in such an immensity of fluid matter, broke out into the following reflection: 'Alas! what an inconsiderable[1] creature am I in this prodigious ocean of waters! my existence is of no concern to the universe, I am reduced to a kind of nothing, and am less than the least of the works of God.' It so happened, that an oyster, which lay in the neighbourhood of this drop, chanced to gape and swallow it up in the midst of this his humble soliloquy. The drop, says the fable, lay a great while hardening in the shell, until by degrees it was ripened into a pearl, which falling into the hands of a diver, after a long series of adventures, is at present that famous pearl which is fixed on the top of the Persian diadem. L.[2]

[1] Altered from *insignificant*, according to a direction in Spectator in fol. No. 295.—C.

[2] Some copies have the signature T instead of L., which is that of the original folio.—G.

No. 295. THURSDAY, FEBRUARY 7.

Prodiga non sentit pereuntem fœmina censum:
At velut exhaustâ redivivus pullulet arcâ
Nummus, et e pleno semper tollatur acervo,
Non unquam reputat quanti sibi gaudia constent
JUV. Sat. vi. 362.

But womankind, that never knows a mean,
Down to the dregs their sinking fortunes drain;
Hourly they give, and spend, and waste, and wear
And think no pleasure can be bought too dear.
DRYDEN.

"MR. SPECTATOR,

"I AM turned of my great climacteric, and am naturally a man of a meek temper. About a dozen years ago I was married, for my sins, to a young woman of a good family, and of an high spirit; but could not bring her to close with me, before I had entered into a treaty with her longer than that of the grand alliance. Among other articles, it was therein stipulated, that she should have 400*l.* a year for pin-money, which I obliged myself to pay quarterly into the hands of one who acted as her plenipotentiary in that affair. I have ever since religiously observed my part in this solemn agreement. Now, sir, so it is, that the lady has had several children since I married her; to which, if I should credit our malicious neighbours, her pin-money has not a little contributed. The education of these my children, who, contrary to my expectation, are born to me every year straitens me so much that I have begged their mother to free me from the obligation of the above-mentioned pin-money, that it may go towards making a provision for her family. This proposal makes her noble blood swell in her veins, insomuch that finding me a little tardy in her last quarter's payment, she threatens me every day to arrest me; and proceeds so far as to tell me, that if I do not do her justice, I shall die in a jail. To this she adds, when her passion will let her argue calmly, that she has several play-debts

on her hand, which must be discharged very suddenly, and that she cannot lose her money as becomes a woman of her fashion, if she makes me any abatements in this article. I hope, sir, you will take an occasion from hence to give your opinion upon a subject which you have not yet touched, and inform us if there are any precedents for this usage among our ancestors; or whether you find any mention of pin-money in Grotius, Puffendorf, or any other of the civilians."

I am ever the humblest of your admirers,

JOSIAH FRIBBLE, Esq.

As there is no man living who is a more professed advocate for the fair sex than myself, so there is none that would be more unwilling to invade any of their ancient rights and privileges; but as the doctrine of pin-money is of a very late date, unknown to our great grandmothers, and not yet received by many of our modern ladies, I think it is for the interest of both sexes to keep it from spreading.

Mr. Fribble may not, perhaps, be much mistaken where he intimates, that the supplying a man's wife with pin-money, is furnishing her with arms against himself, and in a manner becoming accessary to his own dishonour. We may, indeed, generally observe, that in proportion as a woman is more or less beautiful, and her husband advanced in years, she stands in need of a greater or less number of pins, and upon a treaty of marriage, rises or falls in her demands accordingly. It must likewise be owned, that high quality in a mistress does very much inflame this article in the marriage reckoning.

But where the age and circumstances of both parties are pretty much upon a level, I cannot but think the insisting upon pin-money is very extraordinary; and yet we find several matches broken off upon this very head. What would a foreigner or one

who is a stranger to this practice, think of a lover that forsakes his mistress, because he is not willing to keep her in pins; but what would he think of the mistress, should he be informed that she asks five or six hundred pounds a year for this use? Should a man unacquainted with our customs be told the sums which are allowed in Great Britain, under the title of pin-money, what a prodigious consumption of pins would he think there was in this island? 'A pin a day (says our frugal proverb) is a groat a year;' so that according to this calculation, my friend Fribble's wife must every year make use of eight millions six hundred and forty thousand new pins.

I am not ignorant that our British ladies alledge they comprehend under this general term several other conveniencies of life; I could therefore wish, for the honour of my country-women, that they had rather called it needle-money, which might have implied something of good-housewifery, and not have given the malicious world occasion to think, that dress and trifle have always the uppermost place in a woman's thoughts.

I know several of my fair readers urge, in defence of this practice, that it is but a necessary provision to make for themselves, in case their husband proves a churl or a miser; so that they consider this allowance as a kind of alimony, which they may lay their claim to without actually separating from their husbands. But with submission, I think a woman who will give up herself to a man in marriage, where there is the least room for such an apprehension, and trust her person to one whom she will not rely on for the common necessaries of life, may very properly be accused (in the phrase of an homely proverb) of being 'penny wise and pound foolish.'

It is observed of over-cautious generals, that they never engage in a battle without securing a retreat, in case the event should not answer their expectations; on the other hand, the

greatest conquerors have burnt their ships, and broke down the bridges behind them, as being determined either to succeed or die in the engagement. In the same manner I should very much suspect a woman who takes such precautions for her retreat, and contrives methods how she may live happily, without the affection of one to whom she joins herself for life. Separate purses, between man and wife, are, in my opinion, as unnatural as separate beds. A marriage cannot be happy, where the pleasures, inclinations, and interests of both parties are not the same. There is no greater incitement to love in the mind of man, than the sense of a person's depending upon him for her ease and happiness; as a woman uses all her endeavours to please the person whom she looks upon as her honour, her comfort, and her support.

For this reason I am not very much surprised at the behaviour of a rough country squire, who, being not a little shocked at the proceeding of a young widow that would not recede from her demands of pin-money, was so enraged at her mercenary temper, that he told her in great warmth, "As much as she thought him her slave, he would shew all the world he did not care a pin for her." Upon which he flew out of the room, and never saw her more.

Socrates, in Plato's Alcibiades, says, he was informed by one, who had travelled through Persia, that as he passed over a tract of lands and inquired what the name of the place was, they told him it was the queen's girdle; to which he adds, that another wide field which lay by it, was called the queen's veil, and that in the same manner there was a large portion of ground set aside for every part of her Majesty's dress. These lands might not be improperly called the Queen of Persia's pin-money.

I remember my friend, Sir Roger, who I dare say never read this passage in Plato, told me some time since, that upon his courting the perverse widow (of whom I have given an account

in former papers) he had disposed of an hundred acres in a diamond-ring, which he would have presented her with, had she thought fit to accept it; and that upon her wedding-day she should have carried on her head fifty of the tallest oaks upon his estate. He further informed me that he would have given her a coal-pit to keep her in clean linen, that he would have allowed her the profits of a wind-mill for her fans, and have presented her, once in three years, with the sheering of his sheep for her under-petticoats. To which the knight always adds, that though he did not care for fine clothes himself, there should not have been a woman in the country better dressed than my lady Coverley. Sir Roger, perhaps, may in this, as well as in many other of his devices, appear something odd and singular, but if the humour of pin-money prevails, I think it would be very proper for every gentleman of an estate to mark out so many acres of it under the title of The Pins. L.

No. 299. TUESDAY, FEBRUARY 12.

Malo Wennsinam, quam te, Cornelia, mater
Gracchorum, si cum magnis virtutibus affers
Grande supercilium, et numeras in dote triumphos.
Tolle tuum precor Annibalem victumque Syphacem
In castris, et cum totâ Carthagine migra.

JUV. Sat. vi. 167

Some country girl scarce to a curt'sy bred
Would I much rather than Cornelia wed;
If supercilious, haughty, proud, and vain,
She brought her father's triumph in her train.
Away with all your Carthaginian state;
Let vanquish'd Hannibal without doors wait;
Too burly and too big to pass my narrow gate.

DRYDEN.

IT is observed, that a man improves more by reading the story of a person eminent for prudence and virtue, than by the finest rules and precepts of morality. In the same manner a representation of those calamities and misfortunes which a weak man suffers from wrong measures, and ill-concerted schemes of life, is apt to make a deeper impression upon our minds, than the wisest maxims and instructions that can be given us, for avoiding the like follies and indiscretions in our own private conduct. It is for this reason that I lay before my reader the following letter, and leave it with him to make his own use of it, without adding any reflections of my own upon the subject-matter.

"MR. SPECTATOR,

"HAVING carefully perused a letter sent you by Josiah Fribble, Esq. with your subsequent discourse upon pin-money,[1] I do presume to trouble you with an account of my own case, which I look upon to be no less deplorable than that of Squire Fribble. I am a person of no extraction, having begun the world with a small parcel of rusty iron, and was for some years commonly

[1] V. No. 295.—C.

known by the name of Jack Anvil.[1] I have naturally a very happy genius for getting money, insomuch that by the age of five and twenty, I had scraped together four thousand two hundred pounds, five shillings, and a few odd pence. I then launched out into considerable[2] business, and became a bold trader both by sea and land, which in a few years raised me a very considerable fortune. For these my good services I was knighted in the thirty-fifth year of my age, and lived with great dignity among my city-neighbours by the name of Sir John Anvil. Being in my temper very ambitious, I was now bent upon making a family, and accordingly resolved that my descendants should have a dash of good blood in their veins. In order to this I made love to the Lady Mary Oddly, an indigent young woman of quality. To cut short the marriage treaty, I threw her a *charte blanche*, as our news-papers call it, desiring her to write upon it her own terms. She was very concise in her demands, insisting only that the disposal of my fortune, and the regulation of my family should be entirely in her hands. Her father and brothers appeared exceedingly averse to this match, and would not see me for some time; but at present are so well reconciled, that they dine with me almost every day, and have borrowed considerable sums of me; which my Lady Mary very often twits me with, when she would shew me how kind her relations are to me. She had no portion, as I told you before, but what she wanted in fortune, she makes up in spirit. She at first changed my name to Sir John Envil,[3] and at the present writes herself Mary Enville. I

[1] The author of this letter is said to have been —— Gore, of Tring, and Lady Mary Compton—by others, Sir Ambrose Crowley and his lady See Nichols's Tatler, vol. v. pp. 405–6.—G.

[2] An errata in the old folio No. 301, changes *considerable* to *great* Tickel. follows the original reading.—G.

[3] Alluding, it is said, to *Crowley's* having changed his name to Crawley.—G.

have had some children by her, whom she has christened with the sirnames of her family, in order, as she tells me, to wear out the homeliness of their parentage by the father's side. Our eldest son is the honourable Oddly Enville, Esq. and our eldest daughter Harriot Enville. Upon her first coming into my family, she turned off a parcel of very careful servants, who had been long with me, and introduced in their stead a couple of Black-amoors, and three or four very genteel fellows in laced liveries, besides her French woman, who is perpetually making a noise in the house in a language which nobody understands, except my Lady Mary. She next set herself to reform every room of my house, having glazed all my chimney-pieces with looking-glass, and planted every corner with such heaps of china, that I am obliged to move about my own house with the greatest caution and circumspection, for fear of hurting some of our brittle furniture. She makes an illumination once a week with wax-candles in one of the largest rooms, in order, as she phrases it, to see company. At which time she always desires me to be abroad, or to confine myself to the cock-loft, that I may not disgrace her among her visitants of quality. Her footmen, as I told you before, are such beaus, that I do not much care for asking them questions; when I do, they answer me with a saucy frown, and say that every thing, which I find fault with, was done by my Lady Mary's order. She tells me that she intends they shall wear swords with their next liveries, having lately observed the footmen of two or three persons of quality hanging behind the coach with swords by their sides. As soon as the first honey-moon was over, I represented to her the unreasonableness of those daily innovations which she made in my family: but she told me I was no longer to consider myself as Sir John Anvil, but as her husband; and added, with a frown, that I did not seem to know who she was. I was surprised to be treated thus, after such familiarities

as had passed between us. But she has since given me to know, that whatever freedoms she may sometimes indulge me in, she expects in general to be treated with the respect that is due to her birth and quality. Our children have been trained up from their infancy with so many accounts of their mother's family, that they know the stories of all the great men and women it has produced. Their mother tells them, that such an one commanded in such a sea engagement, that their great grandfather had a horse shot under him at Edgehill, that their uncle was at the siege of Buda, and that her mother danced in a ball at court with the Duke of Monmouth; with abundance of fiddle-faddle of the same nature. I was, the other day, a little out of countenance at a question of my little daughter Harriot, who asked me, with a great deal of innocence, why I never told them of the generals and admirals that had been in *my* family. As for my eldest son Oddly, he has been so spirited up by his mother, that if he does not mend his manners I shall go near to disinherit him. He drew his sword upon me before he was nine years old, and told me, that he expected to be used like a gentleman; upon my offering to correct him for his insolence, my Lady Mary stept in between us, and told me, that I ought to consider there was some difference between his mother and mine. She is perpetually finding out the features of her own relations in every one of my children, though, by the way, I have a little chub-faced boy as like me as he can stare, if I durst say so; but what most angers me, when she sees me playing with any of them upon my knee, she has begged me more than once to converse with the children as little as possible, that they may not learn any of my aukward tricks.

"You must farther know, since I am opening my heart to you, that she thinks herself my superior in sense, as much as she is in quality, and therefore treats me like a plain well-meaning man, who does not know the world. She dictates to

me in my own business, sets me right in point of trade, and if I disagree with her about any of my ships at sea, wonders that I will dispute with her, when I know very well that her great grandfather was a flag officer.

"To complete my sufferings, she has teased me for this quarter of a year last past, to remove into one of the squares at the other end of the town, promising, for my encouragement, that I shall have as good a cock-loft as any gentleman in the square; to which the honourable Oddly Enville, Esq. always adds, like a jack-a-napes as he is, that he hopes it will be as near the court as possible.

"In short, Mr. SPECTATOR, I am so much out of my natural element, that to recover my old way of life I would be content to begin the world again, and be plain Jack Anvil; but alas! I am in for life, and am bound to subscribe myself, with great sorrow of heart,

"JOHN ENVILLE, Knt."

L.

No. 305. TUESDAY, FEBRUARY 19.

Non tali auxilio, nec defensoribus istis
Tempus eget———

VIRG. Æn. ii. 521.

These times want other aids.

DRYDEN.

OUR late news-papers being full of the project now on foot in the court of France, for establishing a political academy, and I myself having received letters from several virtuosos among my foreign correspondents, which give some light into that affair, I intend to make it the subject of this day's speculation. A

general account of this project may be met with in the Daily Courant of last Friday in the following words, translated from the Gazette of Amsterdam.

Paris, February 12. "It is confirmed, that the king has resolved to establish a new academy for politics, of which the Marquis de Torcy, minister and secretary of state, is to be protector. Six academicians are to be chosen, endowed with proper talents, for beginning to form this academy, into which no person is to be admitted under twenty-five years of age: they must likewise have each an estate of two thousand livres a year, either in possession, or to come to them by inheritance. The king will allow to each a pension of a thousand livres. They are likewise to have able masters to teach them the necessary sciences, and to instruct them in all the treaties of peace, alliance, and others, which have been made in several ages past. These members are to meet twice a week at the Louvre. From this seminary are to be chosen secretaries to embassies, who by degrees may advance to higher employments."

Cardinal Richelieu's politics made France the terror of Europe. The statesmen who have appeared in that nation of late years, have on the contrary rendered it either the pity or contempt of its neighbours. The cardinal erected that famous academy which has carried all the parts of polite learning to the greatest height. His chief design in that institution was to divert the men of genius from meddling with politics, a province in which he did not care to have any one else to interfere with him. On the contrary, the Marquis de Torcy seems resolved to make several young men in France as wise as himself, and is therefore taken up at present in establishing a nursery of statesmen.

Some private letters add, that there will also be erected a seminary of petticoat politicians, who are to be brought up at the

feet of Madam de Maintenon, and to be dispatched into foreign courts upon any emergencies of state; but as the news of this last project has not been yet confirmed, I shall take no farther notice of it.

Several of my readers may doubtless remember that upon the conclusion of the last war, which had been carried on so successfully by the enemy, their generals were many of them transformed into ambassadors; but the conduct of those who have commanded in the present war, has, it seems, brought so little honour and advantage to their great monarch, that he is resolved to trust his affairs no longer in the hands of those military gentlemen.

The regulations of this new academy very much deserve our attention. The students are to have in possession, or reversion, an estate of two thousand French livres per annum, which, as the present exchange runs, will amount to at least one hundred and twenty-six pounds English. This, with the royal allowance of a thousand livres, will enable them to find themselves in coffee and snuff; not to mention news-papers, pen and ink, wax and wafers, with the like necessaries for politicians.

A man must be at least five and twenty before he can be initiated into the mysteries of this academy, though there is no question but many grave persons of a much more advanced age, who have been constant readers of the Paris Gazette, will be glad to begin the world anew, and enter themselves upon this list of politicians.

The society of these hopeful young gentlemen is to be under the direction of six professors, who, it seems, are to be speculative statesmen, and drawn out of the body of the royal academy. These six wise masters, according to my private letters, are to have the following parts allotted them.

The first is to instruct the students in state legerdemain, as

how to take off the impression of a seal, to split a wafer, to open a letter, to fold it up again, with other the like ingenious feats of dexterity and art. When the students have accomplished themselves in this part of their profession, they are to be delivered into the hands of their second instructor, who is a kind of posture-master.

This artist is to teach them how to nod judiciously, to shrug up their shoulders in a dubious case, to connive with either eye, and in a word, the whole practice of political grimace.

The third is a sort of language-master, who is to instruct them in the style proper for a foreign minister in his ordinary discourse. And to the end that this college of statesmen may be thoroughly practised in the political style, they are to make use of it in their common conversations, before they are employed either in foreign or domestic affairs. If one of them asks another, what a clock it is, the other is to answer him indirectly, and, if possible, to turn off the question. If he is desired to change a louis-d'or, he must beg time to consider of it. If it be inquired of him, whether the king is at Versailles or Marly, he must answer in a whisper. If he be asked the news of the last Gazette, or the subject of a proclamation, he is to reply, that he has not yet read it: or if he does not care for explaining himself so far, he needs only draw his brow up in wrinkles, or elevate the left shoulder.

The fourth professor is to teach the whole art of political characters and hieroglyphics; and to the end that they may be perfect also in this practice, they are not to send a note to one another (though it be but to borrow a Tacitus or a Machiavel) which is not written in cypher.

Their fifth professor, it is thought, will be chosen out of the society of jesuits, and is to be well read in the controversies of probable doctrines, mental reservations, and the rights of prin-

This learned man is to instruct them in the grammar, syntax, and construing part of treaty-latin; how to distinguish between the spirit and the letter, and likewise demonstrate how the same form of words may lay an obligation upon any prince in Europe, different from that which it lays upon his Most Christian Majesty. He is likewise to teach them the art of finding flaws, loopholes, and evasions, in the most solemn compacts, and particularly a great rabbinical secret, revived of late years by the fraternity of jesuits, namely, that contradictory interpretations of the same article, may both of them be true and valid.

When our statesmen are sufficiently improved by these several instructors, they are to receive their last polishing from one who is to act among them as master of the ceremonies. This gentleman is to give them lectures upon those important points of the elbow-chair and the stair-head, to instruct them in the different situations of the right-hand, and to furnish them with bows and inclinations of all sizes, measures, and proportions. In short, this professor is to give the society their stiffening, and infuse into their manners that beautiful political starch, which may qualify them for levees, conferences, visits, and make them shine in what vulgar minds are apt to look upon as trifles.

I have not yet heard any further particulars, which are to be observed in this society of unfledged statesmen; but I must confess, had I a son of five and twenty, that should take it into his head at that age to set up for a politician, I think I should go near to disinherit him for a blockhead. Besides, I should be apprehensive lest the same arts which are to enable him to negotiate between potentates, might a little infect his ordinary behaviour between man and man. There is no question but these young Machiavels will, in a little time, turn their college upside-down with plots and stratagems, and lay as many schemes to circumvent one another in a frog or a sallad, as they may here

after put in practice to over-reach a neighbouring prince or state.

We are told that the Spartans, though they punished theft in their young men when it was discovered, looked upon it as honourable if it succeeded. Provided the conveyance was clean and unsuspected, a youth might afterwards boast of it. This, say the historians, was to keep them sharp, and to hinder them from being imposed upon, either in their public or private negotiations. Whether any such relaxations of morality, such little *jeux d'esprit*, ought not to be allowed in this intended seminary of politicians, I shall leave to the wisdom of their founder.

In the mean time, we have fair warning given us by this doughty body of statesmen; and as Sylla saw many Mariuses in Cæsar, so I think we may discover many Torcy's in this college of academicians. Whatever we think of ourselves, I am afraid neither our Smyrna or St. James's will be a match for it. Our coffee-houses are, indeed, very good institutions, but whether or no these our British schools of politics may furnish out as able envoys and secretaries as an academy that is set apart for that purpose, will deserve our serious consideration: especially if we remember that our country is more famous for producing men of integrity than statesmen; and that on the contrary, French truth and British policy makes a conspicuous figure *in nothing*, as the Earl of Rochester has very well observed in his admirable poem upon that barren subject. L.

No. 311. TUESDAY, FEBRUARY 26.

Nec Veneris pharetris macer est; aut lampade fervet:
Inde faces ardent, veniunt a dote sagittæ.
Juv. Sat. vi. 137.

He sighs, adores, and courts her ev'ry hour:
Who would not do as much for such a dow'r?
Dryden.

"Mr. Spectator,

"I am amazed that among all the varieties of characters, with which you have enriched your speculations, you have never given us a picture of those audacious young fellows among us, who commonly go by the name of fortune-stealers. You must know, sir, I am one who live in a continual apprehension of this sort of people, that lie in wait, day and night, for our children, and may be considered as a kind of kidnappers within the law. I am the father of a young heiress, whom I begin to look upon as marriageable, and who has looked upon herself as such for above these six years. She is now in the eighteenth year of her age. The fortune-hunters have already cast their eyes upon her, and take care to plant themselves in her view whenever she appears in any public assembly. I have myself caught a young jack-a-napes, with a pair of silver-fringed gloves, in the very fact. You must know, sir, I have kept her as a prisoner of state ever since she was in her teens. Her chamber windows are cross barred, she is not permitted to go out of the house but with her keeper, who is a stayed relation of my own; I have likewise forbid her the use of pen and ink for this twelve months last past, and do not suffer a ban-box to be carried into her room before it has been searched. Notwithstanding these precautions, I am at my wits end for fear of any sudden surprise. There were, two or three nights ago, some fiddles heard in the street, which I am afraid portend me no good; not to mention a tall Irishman, that

has been walking before my house more than once this winter. My kinswoman likewise informs me, that the girl has talked to her twice or thrice of a gentleman in a fair wig, and that she loves to go to church more than ever she did in her life. She gave me the slip about a week ago, upon which my whole house was in alarm. I immediately dispatched a hue and cry after her to the Change, to her mantua-maker, and to the young ladies that visit her; but after above an hour's search she returned of herself, having been taking a walk, as she told me, by Rosamond's pond. I have hereupon turned off her woman, doubled her guards, and given new instructions to my relation, who, to give her her due, keeps a watchful eye over all her motions. This, sir, keeps me in a perpetual anxiety, and makes me very often watch when my daughter sleeps, as I am afraid she is even with me in her turn. Now, sir, what I would desire of you is, to represent to this fluttering tribe of young fellows, who are for making their fortunes by these indirect means, that stealing a man's daughter for the sake of her portion, is but a kind of tolerated robbery; and that they make but a poor amends to the father, whom they plunder after this manner, by going to bed with his child. Dear sir, be speedy in your thoughts on this subject, that, if possible, they may appear before the disbanding of the army. I am, sir,

"Your most humble servant,

"TIM. WATCHWELL."[1]

Themistocles, the great Athenian general, being asked whether he would chuse to marry his daughter to an indigent man of merit, or to a worthless man of an estate, replied, that he would prefer a man without an estate, to an estate without a man.

[1] Said to have been written by Mr. John Hughes. V. his letters, vol. ii. p. 8.—G.

The worst of it is our modern fortune-hunters are those who turn their heads that way, because they are good for nothing else. If a young fellow finds he can make nothing of Coke and Littleton, he provides himself with a ladder of ropes, and by that means very often enters upon the premises.

The same art of scaling has likewise been practised with good success by many military engineers. Stratagems of this nature make parts and industry superfluous, and cut short the way to riches.

Nor is vanity a less motive than idleness to this kind of mercenary pursuit. A fop who admires his person in a glass, soon enters into a resolution of making his fortune by it, not questioning but every woman that falls in his way will do him as much justice as he does himself. When an heiress sees a man throwing particular graces into his ogle, or talking loud within her hearing, she ought to look to herself; but if withal she observes a pair of red-heels, a patch, or any other particularity in his dress, she cannot take too much care of her person. These are baits not to be trifled with, charms that have done a world of execution, and made their way into hearts which have been thought impregnable. The force of a man with these qualifications is so well known, that I am credibly informed there are several female undertakers about the 'Change, who upon the arrival of a likely man out of a neighbouring kingdom, will furnish him with a proper dress from head to foot, to be paid for at a double price on the day of marriage.

We must, however distinguish between fortune-hunters and fortune-stealers. The first are those assiduous gentlemen who employ their whole lives in the chase, without ever coming at the quarry. Suffenus has combed and powdered at the ladies for thirty years together, and taken his stand in a side box, till he is grown wrinkled under their eyes. He is now laying th

same snares for the present generation of beauties, which he practised on their mothers. Cottilus, after having made his applications to more than you meet with in Mr. Cowley's ballad of mistresses, was at last smitten with a city lady of £20,000 sterling; but died of old age before he could bring matters to bear. Nor must I here omit my worthy friend Mr. Honeycomb, who has often told us in the club, that for twenty years successively, upon the death of a childless rich man, he immediately drew on his boots, called for his horse, and made up to the widow. When he is rallied upon his ill success, WILL with his usual gaiety tells us, that he always found her pre-engaged.

Widows are indeed the great game of your fortune-hunters. There is scarce a young fellow in the town of six foot high, that has not passed in review before one or other of these wealthy relics. Hudibras's cupid, who

> ————took his stand
> Upon a widow's jointure land,

is daily employed in throwing darts and kindling flames. But as for widows, they are such a subtile generation of people, that they may be left to their own conduct; or if they make a false step in it, they are answerable for it to nobody but themselves. The young innocent creatures who have no knowledge and experience of the world, are those whose safety I would principally consult in this speculation. The stealing of such an one should, in my opinion, be as punishable as a rape. Where there is no judgment, there is no choice; and why the inveigling a woman before she is come to years of discretion, should not be as criminal as the seducing of her before she is ten years old, I am at a loss to comprehend

L.

No 317. TUESDAY, MARCH 4.

——————fruges consumere nati.
HOR. 1. Ep. ii. 27.
——————Born to drink and eat.
CREECH.

AUGUSTUS, a few moments before his death, asked his friends who stood about him, if they thought he had acted his part well; and upon receiving such an answer as was due to his extraordinary merit, 'Let me, then, (says he) go off the stage with your applause;'[1] using the expression with which the Roman actors made their exit at the conclusion of a dramatic piece. I could wish that men, while they are in health, would consider well the nature of the part they are engaged in, and what figure it will make in the minds of those they leave behind them: whether it was worth coming into the world for, whether it be suitable to a reasonable being; in short, whether it appears graceful in this life, or will turn to an advantage in the next. Let the sycophant, or buffoon, the satyrist, or the good companion, consider with himself, when his body shall be laid in the grave, and his soul pass into another state of existence, how much it will redound to his praise to have it said of him, that no man in England eat better, that he had an admirable talent at turning his friend into ridicule, that nobody out-did him at an ill-natured jest, or that he never went to bed before he had dispatched his third bottle. These are, however, very common funeral orations, and elogiums on deceased persons who have acted among mankind with some figure and reputation.

But if we look into the bulk of our species, they are such as are not likely to be remembered a moment after their disappear

[1] Vos valete et plaudite.—C.

ance. They leave behind them no traces of their existence, but are forgotten as though they had never been. They are neither wanted by the poor, regretted by the rich, nor celebrated by the learned. They are neither missed in the commonwealth, nor lamented by private persons. Their actions are of no significancy to mankind, and might have been performed by creatures of much less dignity, than those who are distinguished by the faculty of reason. An eminent French author speaks somewhere to the following purpose: I have often seen from my chamber-window two noble creatures, both of them of an erect countenance, and endowed with reason. These two intellectual beings are employed from morning to night, in rubbing two smooth stones one upon another; that is, as the vulgar phrase it, in polishing marble.

My friend, Sir Andrew Freeport, as we were sitting in the club last night, gave us an account of a sober citizen, who died a few days since. This honest man being of greater consequence in his own thoughts, than in the eye of the world, had for some years past kept a journal of his life. Sir Andrew shewed us one week of it. Since the occurrences set down in it mark out such a road of action as that I have been speaking of, I shall present my reader with a faithful copy of it; after having first informed him, that the deceased person had in his youth been bred to trade, but finding himself not so well turned for business, he had for several years last past lived altogether upon a moderate annuity.[1]

Monday, *eight o'clock.* I put on my clothes and walked into the parlour.

[1] This journal, though perhaps genuine, was published as a banter on a member of the 'Independents,' whose pastor at that time was a Mr. Nesbit. A full account of the pastor is given in John Dutton's Life, Errors and Opinions, &c., and the parishioner is supposed to have been faithfully painted in this journal of a week.—G.

Nine o clock ditto. Tied my knee-strings, and washed my hands.

Hours, ten, eleven, and twelve. Smoked three pipes of Virginia. Read the Supplement and Daily Courant. Things go ill in the North. Mr. Nisby's opinion thereupon.

One o'clock in the afternoon. Chid Ralph for mislaying my tobacco-box.

Two o'clock. Sat down to dinner. Mem. Too many plumbs, and no sewet.

From three to four. Took my afternoon's nap.

From four to six. Walked into the fields. Wind, S. S. E.

From six to ten. At the club. Mr. Nisby's opinion about the peace.

Ten o'clock. Went to bed, slept sound.

TUESDAY, BEING HOLIDAY, *eight o'clock.* Rose as usual.

Nine o'clock. Washed hands and face, shaved, put on my double soled shoes.

Ten, eleven, twelve. Took a walk to Islington.

One. Took a pot of Mother Cob's mild.

Between two and three. Returned, dined on a knuckle of veal and bacon. Mem. Sprouts wanting.

Three. Nap as usual.

From four to six. Coffee-house. Read the news. A dish of twist. Grand Vizier strangled.

From six to ten. At the club. Mr. Nisby's account of the great Turk.

Ten. Dream of the Grand Vizier. Broken sleep.

WEDNESDAY, *eight o'clock.* Tongue of my shoe-buckle broke Hands but not face.

Nine. Paid off the butcher's bill. Mem. To be allowed for the last leg of mutton.

Ten, eleven. At the coffee-house. More work in the North Stranger in a black wig asked me how stocks went.

From twelve to one. Walked in the fields. Wind to the south.

From one to two. Smoked a pipe and a half.

Two. Dined as usual. Stomach good.

Three. Nap broke by the falling of a pewter dish. Mem. Cook-maid in love, and grown careless.

From four to six. At the coffee-house. Advice from Smyrna, that the Grand Vizier was first of all strangled, and afterwards beheaded.

Six o'clock in the evening. Was half an hour in the club before any body else came. Mr. Nisby of opinion that the Grand Vizier was not strangled the sixth instant.

Ten at night. Went to bed. Slept without waking till nine next morning.

THURSDAY, *nine o'clock.* Staid within till two o'clock for Sir Timothy, who did not bring me my annuity according to his promise.

Two in the afternoon. Sat down to dinner. Loss of appetite. Small beer sour. Beef overcorned.

Three. Could not take my nap.

Four and five. Gave Ralph a box on the ear. Turned off my cook-maid. Sent a message to Sir Timothy. Mem. I did not go to the club to-night. Went to bed at nine o'clock.

FRIDAY. Passed the morning in meditation upon Sir Timothy, who was with me a quarter before twelve.

Twelve o'clock. Bought a new head to my cane, and a tongue to my buckle. Drank a glass of purl to recover appetite.

Two and three. Dined, and slept well.

From four to six. Went to the coffee-house. Met Mr Nis-

by there. Smoked several pipes. Mr. Nisby of opinion that laced coffee is bad for the head.

Six o'clock. At the club as steward. Sat late.

Twelve o'clock. Went to bed, dreamt that I drank small beer with the Grand Vizier.

SATURDAY. Waked at eleven, walked in the fields, wind N. E.

Twelve. Caught in a shower.

One in the afternoon. Returned home, and dried myself.

Two. Mr. Nisby dined with me. First course marrow-bones, second ox-cheek, with a bottle of Brooks and Hellier.

Three o'clock. Overslept myself.

Six. Went to the club. Like to have fall'n into a gutter. Grand Vizier certainly dead, &c.

I question not, but the reader will be surprised to find the above-mentioned journalist taking so much care of a life that was filled with such inconsiderable actions, and received so very small improvements; and yet, if we look into the behaviour of many whom we daily converse with, we shall find that most of their hours are taken up in those three important articles of eating, drinking, and sleeping. I do not suppose that a man loses his time, who is not engaged in public affairs, or in an illustrious course of action. On the contrary, I believe our hours may very often be more profitably laid out in such transactions as make no figure in the world, than in such as are apt to draw upon them the attention of mankind. One may become wiser and better by several methods of employing oneself in secrecy and silence, and do what is laudable without noise or ostentation. I would, however, recommend to every one of my readers, the keeping a journal of their lives for one week, and setting down

punctually their whole series of employments, during that space of time. This kind of self-examination would give them a true state of themselves, and incline them to consider seriously what they are about. One day would rectify the omissions of another, and make a man weigh all those indifferent actions, which, though they are easily forgotten, must certainly be accounted for L.

No. 323. TUESDAY, MARCH 11.

——Modo vir, modo fœmina——

VIRG.[1]

Sometimes a man, sometimes a woman.

THE journal with which I presented my reader on Tuesday last, has brought me in several letters, with accounts of many private lives cast into that form. I have the Rake's Journal, the Sot's Journal, the Whore-master's Journal, and among several others a very curious piece, entitled, 'The Journal of a Mohock.' By these instances I find that the intention of my last Tuesday's paper has been mistaken by many of my readers. I did not design so much to expose vice as idleness, and aimed at those persons who pass away their time rather in trifles and impertinence, than in crimes and immoralities. Offences of this latter kind are not to be dallied with, or treated in so ludicrous a manner. In short, my journal only holds up folly to the light, and shews the disagreeableness of such actions as are indifferent in themselves, and blameable only as they proceed from creatures endowed with reason.

[1] Supposed to have been quoted from memory, instead of the following lines:—

—— Et juvenis quondam, nunc fœmina.

Æn. vi. 448.

A man before, now to a woman chang'd.—C.

My following correspondent, who calls herself Clarinda, is such a journalist as I require: she seems by her letter to be placed in a modish state of indifference between vice and virtue, and to be susceptible of either, were there proper pains taken with her. Had her journal been filled with gallantries, or such occurrences as had shewn her wholly divested of her natural innocence, notwithstanding it might have been more pleasing to the generality of readers, I should not have published it; but as it is only the picture of a life filled with a fashionable kind of gaiety and laziness, I shall set down five days of it, as I have received it from the hand of my correspondent.

"DEAR MR. SPECTATOR,

"YOU having set your readers an exercise in one of your last week's papers, I have performed mine according to your orders, and herewith send it you enclosed. You must know, Mr. Spectator, that I am a maiden lady of a good fortune, who have had several matches offered me for these ten years last past, and have at present warm applications made to me by 'A Very Pretty fellow.'[1] As I am at my own disposal, I come up to town every winter, and pass my time in it after the manner you will find in the following journal, which I began to write upon the very day after your Spectator upon that subject.

TUESDAY *night.* Could not go to sleep till one in the morning for thinking of my journal.

WEDNESDAY. *From eight to ten.* Drank two dishes of chocolate in bed, and fell asleep after them.

From ten to eleven. Eat a slice of bread and butter, drank a dish of bohea, read the Spectator.

[1] V. Tatler, Nos. 21–24.—C.

From eleven to one. At my toilette, tried a new head. Gave orders for Veny to be combed and washed. Mem. I look best in blue.

From one till half an hour after two. Drove to the 'Change Cheapened a couple of fans.

Till four. At dinner. Mem. Mr. Froth passed by in his new liveries.

From four to six. Dressed, paid a visit to old Lady Blithe and her sister, having before heard they were gone out of town that day.

From six to eleven. At basset. Mem. Never set again upon the ace of diamonds.

THURSDAY. *From eleven at night to eight in the morning.* Dreamed that I punted[1] to Mr. Froth.

From eight to ten. Chocolate. Read two acts in Aurenzebe[2] abed.

From ten to eleven. Tea-table. Sent to borrow Lady Faddle's Cupid for Veny. Read the play-bills. Received a letter from Mr. Froth. Mem. Locked it up in my strong box.

Rest of the morning. Fontange, the tire-woman, her account of my Lady Blithe's wash. Broke a tooth in my little tortoise-shell comb. Sent Frank to know how my Lady Hectick rested after her monkey's leaping out at window. Looked pale. Fontange tells me my glass is not true. Dressed by three.

From three to four. Dinner cold before I sat down.

From four to eleven. Saw company. Mr. Froth's opinion of Milton. His account of the Mohocks. His fancy for a pin-cushion. Picture in the lid of his snuff-box. Old Lady Faddle promises me her woman to cut my hair. Lost five guineas at crimp.

[1] A term in the game of Basset.—C. [2] A tragedy by Dryden —C.

Twelve o'clock at night. Went to bed.

FRIDAY. *Eight in the morning.* Abed. Read over all Mr. Froth's letters. Cupid and Veny.

Ten o'clock. Stayed within all day, not at home.

From ten to twelve. In conference with my mantua-maker. Sorted a suit of ribbands. Broke my blue china cup.

From twelve to one. Shut myself up in my chamber, practised Lady Betty Modely's skuttle.[1]

One in the afternoon. Called for my flowered handkerchief Worked half a violet leaf in it. Eyes ached and head out of order. Threw by my work, and read over the remaining part of Aurenzebe.

From three to four. Dined.

From four to twelve. Changed my mind, dressed, went abroad, and played at crimp till midnight. Found Mrs. Spitely at home. Conversation: Mrs. Brilliant's necklace false stones Old Lady Loveday going to be married to a young fellow that is not worth a groat. Miss Prue gone into the country. Tom Townley has red hair. Mem. Mrs. Spitely whispered in my ear that she had something to tell me about Mr. Froth, I am sure it is not true.

Between twelve and one. Dreamed that Mr. Froth lay at my feet, and called me Indamora.

SATURDAY. Rose at eight o'clock in the morning. Sat down to my toilette.

From eight to nine. Shifted a patch for half an hour before I could determine it. Fixed it above my left eyebrow.

From nine to twelve. Drank my tea, and dressed.

From twelve to two. At chapel. A great deal of good com-

[1] A piece of affected precipitation.—J

pany. Mem. The third air in the new opera. Lady Blithe dressed frightfully.

From three to four. Dined. Mrs. Kitty called upon me to go to the opera before I was risen from table.

From dinner to six. Drank tea. Turned off a footman for being rude to Veny.

Six o'clock. Went to the opera. I did not see Mr. Froth till the beginning of the second act. Mr. Froth talked to a gentleman in a black wig. Bowed to a lady in the front box. Mr. Froth and his friend clapped Nicolini in the third act. Mr. Froth cried out Ancora. Mr. Froth led me to my chair. I think he squeezed my hand.

Eleven at night. Went to bed. Melancholy dreams. Methought Nicolini said he was Mr. Froth.

SUNDAY. Indisposed.

MONDAY. *Eight o'clock.* Waked by Miss Kity. Aurensebe lay upon the chair by me. Kitty repeated without book the eight best lines in the play. Went in our mobs[1] to the dumb man, according to appointment. Told me that my lover's name began with a G. Mem. The conjuror[2] was within a letter of Mr. Froth's name, &c.

"Upon looking back into this my journal, I find that I am at a loss to know whether I pass my time well or ill; and indeed never thought of considering how I did it, before I perused your speculation upon that subject. I scarce find a single action in these five days that I can thoroughly approve of, except the working upon the violet leaf, which I am resolved to finish the first day I am at leisure. As for Mr. Froth and Veny, I did not

[1] A huddled economy of dress so called.—V. Spec. No. 302.—C.
[2] Duncan Campbell.—V. New Tatler, No. 14, note.—C.

think they took up so much of my time and thoughts, as I fi they do upon my journal. The latter of them I will turn o if you insist upon it; and if Mr. Froth does not bring matters a conclusion very suddenly, I will not let my life run away in dream.

"Your humble servant,

CLARINDA."

To resume one of the morals of my first paper, and to co firm Clarinda in her good inclinations, I would have her consid what a pretty figure she would make among posterity, were th history of her whole life published like these five days of it. shall conclude my paper with an epitaph written by an uncertai author on Sir Philip Sidney's sister, a lady who seems to hav been of a temper very much different from that of Clarind The last thought of it is so very noble, that I dare say my rea er will pardon the quotation.

On the Countess Dowager of PEMBROKE.

Underneath this marble hearse
Lies the subject of all verse,
Sidney's sister, Pembroke's mother;
Death, ere thou hast kill'd another,
Fair, and learned, and good as she
Time shall throw a dart at thee.

L

No. 329. TUESDAY, MARCH 18.

Ire tamen restat Numa qua devenit & Ancus.
Hor. Ep. vi. i. 27.

With Ancus, and with Numa, kings of Rome,
We must descend into the silent tomb.

My friend Sir Roger de Coverley told me the other night, that he had been reading my paper upon Westminster Abbey, in which, says he, there are a great many ingenious fancies.[1] He told me at the same time, that he observed I had promised another paper upon the tombs, and that he should be glad to go and see them with me, not having visited them since he had read history. I could not at first imagine how this came into the knight's head, till I recollected that he had been very busy all last summer upon Baker's Chronicle, which he has quoted several times in his dispute with Sir Andrew Freeport since his last coming to town. Accordingly I promised to call upon him the next morning, that we might go together to the Abbey.

I found the knight under his butler's hands, who always shaves him. He was no sooner dressed, than he called for a glass of the widow Trueby's water,[2] which he told me he always drank

[1] "Spectator," No. 26.

[2] One of the innumerable "strong waters" used, it is said, (perhaps libelously), chiefly by the fair sex as an exhilarant; the excuses being the cholic and "the vapours." Addison, who pretends in the text to find it unpalatable, is accused of having been a constant imbiber of the widow's distillations. Inded, Tyers goes so far as to say on the authority of "Tacitus" Gordon, that Addison hastened his end by indulgence in them. Although an advertisement of these waters is not to be found in the Folio "Spectator," yet the curious will see in it strong puffs of other potent spirits in disguise—thanks probably to the business connexions of Mr. Lillie, perfumer. A "grateful electuary" is recommended in No. 118, as having the power of raising the spirits, of curing loss of memory, and revivifying all the noble powers of the soul, at the small charge of two and sixpence per bottle. Another chemical secret, in No. 120, promises to cure "the vapours in women, infallibly in an instant." Daffy's Elixir is advertised in No. 356.—*

before he went abroad. He recommended to me a dram of it at the same time, with so much heartiness, that I could not forbear drinking it. As soon as I had got it down, I found it very unpalatable; upon which the knight observing that I had made several wry faces, told me that he knew I should not like it at first, but that it was the best thing in the world against the stone or gravel.

I could have wished, indeed, that he had acquainted me with the virtues of it sooner; but it was too late to complain, and I knew what he had done was out of good-will. Sir Roger told me further, that he looked upon it to be very good for a man whilst he staid in town, to keep off infection, and that he got together a quantity of it upon the first news of the sickness being at Dantzick,[1] when of a sudden turning short to one of his servants, who stood behind him, he bid him call a hackney coach, and take care it was an elderly man that drove it.

He then resumed his discourse upon Mrs. Trueby's water, telling me that the widow Trueby was one who did more good than all the doctors and apothecaries in the county: that she distilled every poppy that grew within five miles of her, that she distributed her water gratis among all sorts of people; to which the knight added, that she had a very great jointure, and that the whole country would fain have it a match between him and her; 'and truly,' says Sir Roger, 'if I had not been engaged, perhaps I could not have done better.'

His discourse was broken off by his man's telling him he had called a coach. Upon our going to it, after having cast his eye upon the wheels, he asked the coachman if his axletree was good; upon the fellow's telling him he would warrant it, the knight

[1] The plague which raged there in 1709. "Idleness, which has long raged in the world, destroys more in every great town than the plague has done at Dantzic."—*Tatler*, Nov. 22, 1709.—*

turned to me, told me he looked like an honest man, and went in without further ceremony.

We had not gone far, when Sir Roger popping out his head, called the coachman down from his box, and upon his presenting himself at the window, asked him if he smoked; as I was considering what this would end in, he bid him stop by the way at any good tobacconist's, and take in a roll of their best Virginia. Nothing material happened in the remaining part of our journey, till we were set down at the west end of the Abbey.

As we went up the body of the church the knight pointed at the trophies upon one of the new monuments, and cried out, 'A brave man I warrant him!' passing afterwards by Sir Cloudsly Shovel,[1] he flung his hand that way, and cried, 'Sir Cloudsly Shovel! a very gallant man!' As we stood before Busby's tomb,[2] the knight uttered himself again after the same manner 'Dr. Busby, a great man! he whipped my grandfather; a very great man! I should have gone to him myself, if I had not been a blockhead; a very great man!'

[1] This monument is in the south aisle of the choir.

"*Sir Cloudesley Shovel's* monument has very often given me great offence: instead of the brave rough English admiral, which was the distinguishing character of that plain gallant man, he is represented on his tomb by the figure of a beau, dressed in a long periwig, and reposing himself upon velvet cushions under a canopy of state. The inscription is answerable to the monument; for instead of celebrating the many remarkable actions he had performed in the service of his country, it acquaints us only with the manner of his death, in which it was impossible for him to reap any honour."—*Spectator*, No. 26.

The sculptor was F. Bird. Sir Cloudesley Shovel died in 1707. V. v p. —*

[2] Dr. Busby was head master of Westminster school for fifty-five years, and had the credit of having furnished both the church and the state with a greater number of eminent scholars than any other pedagogue. At the Restoration he was made a prebendary of Westminster, and carried the sacred ampulla at the coronation of Charles the Second. He was eighty-nine years old when he died in 1695. His monument, sculptured by Bird, stands not far from that of Sir Cloudesley Shovel.—*

We were immediately conducted into the little chapel on the right hand. Sir Roger planting himself at our historian's elbow, was very attentive to every thing he said, particularly to the account he gave us of the lord who had cut off the King of Morocco's head. Among several other figures, he was very well pleased to see the statesman Cecil upon his knees;[1] and, concluding them all to be great men, was conducted to the figure which represents that martyr to good housewifery, who died by the prick of a needle.[2] Upon our interpreter's telling us, that she was a maid of honour to Queen Elizabeth, the knight was very inquisitive into her name and family; and after having regarded her finger for some time, 'I wonder (said he), that Sir Richard Baker has said nothing of her in his Chronicle.'

We were then conveyed to the two coronation-chairs, where my old friend, after having heard that the stone underneath the most ancient of them, which was brought from Scotland, was called Jacob's Pillow,[3] sat himself down in the chair: and looking

[1] In the chapel of St. Nicholas. This tomb was erected by the great Lord Burleigh, in the reign of Queen Elizabeth, to the memory of his wife Mildred and their daughter Anne, whose effigies lie under a carved arch. "At the base of the monument, within Corinthian columns, are kneeling figures of Sir Robert Cecil, their son, and three grand-daughters. The inscription is in Latin, very long and very tiresome."—*Peter Cunningham's Westminster Abbey.*—*

[2] This is one of the "hundred lies" which the attendant is said to have told Goldsmith's Citizen of the world "without blushing." The monument in St. Edmund's chapel is that of Elizabeth, youngest daughter of Lord John Russell (temp. 1584). "The figure is melancholily inclining her cheek to her right hand, and with the fore-finger of her left directing us to behold the death's head placed at her feet."—(*Keepe Monas. Westm.*) This alone is said to have originated an unwarrantable verdict of "died from the prick of a needle."—*

[3] This is the stone or "marble fatal chair," which Gathelus, son of Cecrops, King of Athens, is said to have sent from Spain with his son when he invaded Ireland; and which Fergus son of Gyric won there and conveyed to Cove. The stone was set into a chair in which the kings of Scotland were crowned, till Edward the First offered it, with other por-

like the figure of an old Gothic king, asked our interpreter, what authority they had to say, that Jacob had ever been in Scotland? The fellow, instead of returning him an answer, told him, that he hoped his honour would pay his forfeit. I could observe Sir Roger a little ruffled upon being thus trepanned; but our guide not insisting upon his demand, the knight soon recovered his good humour, and whispered in my ear, that if Will Wimble were with us, and saw those two chairs, it would go hard but he would get a tobacco-stopper out of one or t'other of them.

Sir Roger, in the next place, laid his hand upon Edward the Third's sword,[1] and leaning upon the pummel of it, gave us the whole history of the Black Prince; concluding, that in Sir Richard Baker's opinion, Edward the Third was one of the greatest princes that ever sat upon the English throne.

We were then shown Edward the Confessor's tomb; upon which Sir Roger acquainted us, that he was the first that touched for the Evil; and afterwards Henry the Fourth's, upon which he shook his head, and told us, there was fine reading of the casualties of that reign.

Our conductor then pointed to that monument where there

tions of the Scottish Regalia, at the shrine of Edward the Confessor as an evidence of his absolute conquest of Scotland. A Leonine couplet was cut in the stone which has been thus translated:

"The Scots shall brook that realm as native ground
(If Weirds fail not) wherever this stone is found."

This prophecy was fulfilled, to the satisfaction of the believers in prophecy, by the accession of James VI. to the English Crown. How it got the name of Jacob's pillow is difficult to trace. It is a piece of common rough Scotch sandstone; and Sir Roger's question was extremely pertinent. The other coronation chair was placed in the Abbey in the reign of William and Mary.—*

[1] This, "the monumental sword that conquered France," is placed with his shield near the tomb of Edward, and which he caused to be carried before him in France. The sword is seven feet long, and weighs eighteen pounds.

is the figure of one of our English kings without an head;[1] and upon giving us to know that the head, which was of beaten silver, had been stolen away several years since: 'Some whig, I'll warrant you (said Sir Roger); you ought to lock up your kings better; they will carry off the body too, if you do not take care.'

The glorious names of Henry the Fifth and Queen Elizabeth gave the knight great opportunities of shining, and of doing justice to Sir Richard Baker, who, as our knight observed with some surprise, had a great many kings in him, whose monuments he had not seen in the Abbey.

For my own part, I could not but be pleased to see the knight shew such an honest passion for the glory of his country, and such a respectful gratitude to the memory of its princes.

I must not omit, that the benevolence of my good old friend, which flows out towards every one he converses with, made him very kind to our interpreter, whom he looked upon as an extraordinary man; for which reason he shook him by the hand at parting, telling him, that he should be very glad to see him at his lodgings in Norfolk-buildings, and talk over these matters with him more at leisure. L.

[1] The effigy of Henry V., which was plated with silver except the head, and that was of solid metal. At the dissolution of the monasteries the figure was stripped of its plating, and the head stolen.—*

No. 335. TUESDAY, MARCH 25.

Respicere exemplar vitæ morumque jubebo
Doctum imitatorem, et veras hinc ducere voces.
HOR. Ars Poet. 317.

Those are the likest copies which are drawn
From the original of human life.
ROSCOMMON.

My friend Sir Roger de Coverley, when we last met together at the club, told me, that he had a great mind to see the new tragedy with me,[1] assuring me at the same time, that he had not

[1] This was "The Distressed Mother," by Ambrose, otherwise "Pastoral" Philips; and, as it was advertised in the above number of the "Spectator" to be performed for the sixth time, Sir Roger must be supposed to have witnessed its fifth performance. The "first night" is thus announced in the "Spectator" and in the "Daily Courant" of 17th March, 1712.

"By desire of several ladies of Quality; by Her Majesty's Company of Comedians:

"At the Theatre Royal, Drury Lane, this present Monday being 17th March, will be presented a new Tragedy called

"THE DISTRESSED MOTHER,

"(By Her Majesty's command no person will be admitted behind the scenes.)

"Pyrrhus, Mr. Booth.	Andromache, Mrs. Oldfield.
Phœnix, Mr. Bowman.	Cephisa, Mrs. Knight.
Orestes, Mr. Powell.	Hermione, Mrs. Porter.
Pylades, Mr. Mills.	Cleone, Mrs. Cox."

Addison had a strong friendship for Philips, and took extraordinary pains, first to get his friend's play upon the stage, and next to make it succeed; for, according to Spence, he caused the house to be packed on the first night. No. 290 of the "Spectator" contains a puff preliminary.

Whoever dips into this turgid translation of Racine's "Andromache" will be much amused at the green-room grief it is said to have drawn forth. Like many a worse play, some of its success was occasioned by the epilogue as delivered by Mrs. Oldfield. "This was the most successful composition of the kind ever yet,' says Johnson, "spoken on the English theatre. The first three nights it was recited twice; and not only continued to be demanded through the run, as it is termed, of the play, but whenever it is recalled to the stage—where by peculiar fortune, though

been at a play these twenty years. The last I saw, said Sir Roger, was the Committee, which I should not have gone to neither, had I not been told before-hand that it was a good Church of England comedy.[1] He then proceeded to inquire of

a copy from the French, it keeps its place—the epilogue is still expected and still spoken." Its reputed author was Budgell; but when Addison was asked how such a silly fellow could write so well? he replied, "The epilogue was quite another thing when I saw it first." Tonson published the play; and when it was first printed, Addison's name appeared to the epilogue; but happening to come into the shop early in the morning when the copies were to be issued, he ordered the credit of it to be given to Budgell "that it might add weight to the solicitation which he was then making for a place." This story was told to Garrick by a member of the Tonson family. The prologue was by Steele. V. vol. i. p. 219.

[1] This comedy, written by Sir Robert Howard, was popular so early as 1663. Pepys, in his diary of that year, under June 12, writes—"To the Theatre Royal, and there saw the 'Committee,' a merry but indifferent play; only Lacy's part, an Irish footman, is beyond imagination." Posterity has not ratified Pepys's criticism as to the "indifference" of the "Committee," for it kept possession of the stage in one form or another till very lately. The part of Teague was always the greatest favourite, and gave to the comedy the second title of "The Faithful Irishman." After Lacy it was filled with most applause by Leigh, whom Charles the Second called "*his* comedian:" Griffin and Bowman respectively succeeded to it, and then the sponsor of the well-known jest-book, Joe Miller; of whom a mezzotint likeness as Teague is still extant. The "Committee," cut down to a farce, was till lately played under the title of "Honest Thieves."

Much of its earlier celebrity was due to the political allusions in which the "Committee" abounds—to its being, in the words of Sir Roger, "a good Church-of-England play." Sir R. Howard wrote it to satirise, in the character of Obadiah, the proceedings of the Roundheads; and, at the faintest dawn of religious excitement, its announcement in the play-bills was, even in Sir Roger's time, sure to attract large audiences. Some five-and-twenty years before, when James the Second attempted to inflict popery upon Oxford, an interpolation by Leigh—who was playing Teague in that city—caused an intense commotion. The head of University College, Walker (whose first name was the same as that of the chief part in the play—Obadiah), had gone so far, in obedience to the wishes of the king, as to introduce popish rites, and to turn his College into a Catholic seminary. This brought upon him great indignation, a tremendous burst

me who this Distressed Mother was; and upon hearing that she was Hector's widow, he told me that her husband was a brave man, and that when he was a school-boy he had read his life at the end of the Dictionary. My friend asked me, in the next place, if there would not be some danger in coming home late, in case the Mohocks should be abroad.' 'I assure you (says he), I

of which was vented after Leigh's exploit:—towards the end of the comedy Teague has to haul in Obadiah with a halter about his neck and to threaten to hang him for refusing to drink the king's health. "Here," says Colley Cibber, "Leigh, to justify his purpose with a stronger provocation, put himself into a more than ordinary heat with his captive; and, having heightened his master's curiosity to know what Obadiah had done to deserve such usage, Leigh, folding his arms with a ridiculous stare of astonishment, replied: 'Upon my shoul, he has shange his religion!'" The allusion was caught up and ran round like wild fire: the theatre was suddenly in an uproar of applause. The play was stopped. Some of the audience rushed from the house, in open riot, to revile Obadiah Walker under his own windows. Afterwards lampoons abounded, and satirical ballads were publicly sung: the most popular of which began:—

"Old Obadiah
Sings Ave Maria."

This adventure was the first intimation the king received of the disaffection of his Oxford subjects to the popish proceedings he had set on foot there. He caused Leigh to be severely reprimanded; and, for fear of the worst, sent down a regiment of dragoons to keep the Protestant "town and gown" in check. It is not impossible that Addison may have assisted in this riot, for he had entered as a student at Queen's College about a year before it happened.

[1] It had been for many previous years the favourite amusement of dissolute young men, to form themselves into clubs and associations for the cowardly pleasure of fighting, and sometimes maiming harmless pedestrians, and even defenceless women. They took various slang designations. At the Restoration, they were Muns and Tityre-Tus; then Hectors and Scourers; * later still, Nickers (whose delight it was to smash windows with showers of halfpence), Hawkabites, and lastly Mohocks. These last took their title from "a sort of cannibals in India, who subsist by plunder-

* "Pish, this is nothing. Why, I knew the Hectors, and before them the Muns and Tityre-Tus; they were brave fellows indeed. In those days a man could not go from the Rose Tavern to the Piazza once, but he must venture his life twice."—*The Scourers, by Shadwell.*

thought I had fallen into their hands last night; for I observed two or three lusty black men that followed me half way up Fleet-street, and mended their pace behind me, in proportion as I put

ing and devouring all the nations about them." * Nor was the designation inapt; for if there was one sort of brutality on which they prided themselves more than another, it was in tattooing; or slashing people's faces with, as Gay wrote, "new invented wounds." Their other exploits were quite as savage as those of their predecessors, although they aimed at dashing their mischief with wit and originality. They began the evening at their clubs, by drinking to excess, in order to inflame what little courage they possessed. They then sallied forth sword in hand. Some enacted the part of "dancing-masters" by thrusting their rapiers between the legs of sober citizens in such a fashion as to make them cut the most grotesque capers. The hunt spoken of by Sir Roger was commenced by a "view hallo!" and as soon as the savage pack had run down their victim, they surrounded him, and formed a circle with the points of their swords. One gave him a puncture in the rear which naturally made him wheel about, then came a prick from another, and so they kept him spinning like a top till in their mercy they chose to let him go free. An adventure of this kind is narrated in No. 332 of of the "Spectator."

Another savage diversion was thrusting women into barrels and rolling them down Snow or Ludgate Hill: Gay sings:

"———————— their mischiefs done
Where, from Snow Hill black steepy torrents run;
How Matrons hoop'd within a hogshead's womb,
Were tumbled furious thence; the falling tomb
O'er the stones thunders; bounds from side to side:
So Regulus to save his country dy'd."

TRIVIA.

At the date of the present "Spectator" the outrages of the Mohocks were so intolerable, that they became the subject of a royal proclamation issued on the 18th of March, just a week before Sir Roger's visit to Drury Lane. Swift—who was horribly afraid of them—mentions some of their villanies. He writes two days previously that "two of the Mohocks caught a maid of old Lady Winchelsea's at the door of her house in the Park with a candle, and had just lighted out somebody. They cut all her face, and beat her without any provocation."

The proclamation had little effect. On the very day after our party went to the play, we find Swift exclaiming—"They go on still, and cut people's faces every night! but they shan't cut mine;—I like it better as it is."—*

* "Spectator," No. 324.

on to go away from them. You must know, (continued the knight with a smile,) I fancied they had a mind to hunt me: for I remember an honest gentleman in my neighbourhood, who was served such a trick in King Charles the Second's time; for which reason he has not ventured himself in town ever since. I might have shewn them very good sport, had this been their design; for as I am an old Fox-hunter, I should have turned and dodged, and have played them a thousand tricks they had never seen in their lives before.' Sir Roger added, that if these gentlemen had any such intention, they did not succeed very well in it; 'for I threw them out, (says he,) at the end of Norfolk-street, where I doubled the corner, and got shelter in my lodgings before they could imagine what was become of me. However (says the knight), if Captain Sentry will make one with us to-morrow night, and if you will both of you call upon me about four o'clock, that we may be at the house before it is full, I will have my own coach in readiness to attend you, for John tells me he has got the fore-wheels mended.'

The captain, who did not fail to meet me there at the appointed hour, bid Sir Roger fear nothing, for that he had put on the same sword which he made use of at the battle of Steenkirk.[1]

[1] This battle was remarkable in the annals of fashion for giving the name to a modish neck-cloth. At the beginning of August, 1692, while William the Third was in Flanders at the head of the allies, he discovered an enemy's spy in his camp; and to facilitate a project of surprising the French, His Majesty caused him to give his master false information. The king then set upon the enemy at day-break, while they were asleep, and routed them. The French generals, however, rallied and formed their troops on favourable ground, turned the tables, and finally conquered. The allies were so crest-fallen and disunited by this defeat, that William broke up the campaign, and retired to England. The French were as much elated. Their generals—amongst whom were the Prince de Condé and the Duke of Vendôme—were received in Paris with acclamation, and the roads were lined with jubilants. The *petits maîtres* shared in the general exultation; and, although at that time it was their pride to ar-

Sir Roger's servants, and among the rest my old friend the butler, had, I found, provided themselves with good oaken plants, to attend their master upon this occasion. When we had placed him in his coach, with myself at his left hand, the captain before him, and his butler at the head of his footmen in the rear, we convoyed him in safety to the play-house; where, after having marched up the entry in good order, the captain and I went in with him, and seated him betwixt us in the pit. As soon as the house was full, and the candles lighted, my old friend stood up and looked about him with that pleasure, which a mind seasoned with humanity naturally feels in itself, at the sight of a multitude of people who seem pleased with one another, and partake of the same common entertainment. I could not but fancy to myself, as the old man stood up in the middle of the pit, that he made a very proper centre to a tragic audience. Upon the entering of Pyrrhus, the knight told me, that he did not believe the King of France himself had a better strut. I was, indeed, very attentive to my old friend's remarks, because I looked upon them as a piece of natural criticism, and was well pleased to hear him at the conclusion of almost every scene, telling me that he could not imagine how the play would end. One while he appeared much concerned for Andromache; and a little while after as much for Hermione: and was extremely puzzled to think what would become of Pyrrhus.

When Sir Roger saw Andromache's obstinate refusal to her lover's importunities, he whispered me in the ear, that he was sure she would never have him; to which he added, with a more

range their lace cravats with the utmost elaboration and care; yet, when they heard of the disordered dress in which the generals appeared in the fight from their haste to get into it, they suddenly changed the fashion, and wore a sort of lace negligé, which they called a "Steenkirk." The fashion soon extended to England, and for several years the "Steenkirk" was your fop's only wear.—*

than ordinary vehemence, you cannot imagine, sir, what it is to have to do with a widow. Upon Pyrrhus his threatening afterwards to leave her, the knight shook his head, and muttered to himself, Ay, do if you can. This part dwelt so much on my friend's imagination, that at the close of the third act, as I was thinking of something else, he whispered in my ear, 'These widows, sir, are the most perverse creatures in the world. But pray (says he), you that are a critic, is this play according to your dramatic rules, as you call them? Should your people in tragedy always talk to be understood? Why, there is not a single sentence in this play that I do not know the meaning of.'

The fourth act very luckily begun before I had time to give the old gentleman an answer; 'Well, (says the knight, sitting down with great satisfaction,) I suppose we are now to see Hector's Ghost.' He then renewed his attention, and, from time to time, fell a praising the widow. He made, indeed, a little mistake as to one of her pages, whom, at his first entering, he took for Astyanax; but he quickly set himself right in that particular, though, at the same time, he owned he should have been very glad to have seen the little boy, 'who,' says he, 'must needs be a very fine child by the account that is given of him.' Upon Hermione's going off with a menace to Pyrrhus, the audience gave a loud clap; to which Sir Roger added, 'On my word, a notable young baggage!'

As there was a very remarkable silence and stillness in the audience during the whole action, it was natural for them to take the opportunity of the intervals between the acts, to express their opinion of the players, and of their respective parts. Sir Roger hearing a cluster of them praise Orestes, struck in with them, and told them, that he thought his friend Pylades was a very sensible man; as they were afterwards applauding Pyrrhus, Sir Roger put in a second time, 'And let me tell you, (says he,)

though he speaks but little, I like the old fellow in whiskers as well as any of them.' Captain Sentry, seeing two or three wags who sat near us, lean with an attentive ear towards Sir Roger, and fearing lest they should smoke the knight, plucked him by the elbow, and whispered something in his ear, that lasted till the opening of the fifth act. The knight was wonderfully attentive to the account which Orestes gives of Pyrrhus his death, and at the conclusion of it, told me it was such a bloody piece of work, that he was glad it was not done upon the stage. Seeing afterwards Orestes in his raving fit, he grew more than ordinary serious, and took occasion to moralize (in his way) upon an evil conscience, adding, that 'Orestes, in his madness, looked as if he saw something.'

As we were the first that came into the house, so we were the last that went out of it; being resolved to have a clear passage for our old friend, whom we did not care to venture among the justling of the crowd. Sir Roger went out fully satisfied with his entertainment, and we guarded him to his lodgings in the same manner that we brought him to the play-house; being highly pleased, for my own part, not only with the performance of the excellent piece which had been presented, but with the satisfaction which it had given to the good old man. L

No. 343. THURSDAY, APRIL 3.

——————Errat et illinc
Hue venit, hinc illuc, et quoslibet occupat artus
Spiritus: équo feris humana in corpora transit,
Inquo feras noster——————

Ov. Met. xv. 165.

——All things are but alter'd, nothing dies,
And here and there th' unbody'd spirit flies,
By time, or force, or sickness dispossess'd,
And lodges where it lights, in man or beast.

DRYDEN.

WILL Honeycomb, who loves to shew upon occasion all the little learning he has picked up, told us yesterday at the club, that he thought there might be a great deal said for the transmigration of souls, and that the eastern parts of the world believed in that doctrine to this day. 'Sir Paul Rycaut, (says he,) gives us an account of several well-disposed Mahometans that purchase the freedom of any little bird they see confined to a cage, and think they merit as much by it, as we should do here by ransoming any of our countrymen from their captivity at Algiers. You may know, (says Will,) the reason is, because they consider every animal as a brother or a sister in disguise, and therefore think themselves obliged to extend their charity to them, tho' under such mean circumstances. They will tell you, (says Will,) that the soul of a man, when he dies, immediately passes into the body of another man, or of some brute, which he resembled in his humour, or his fortune, when he was one of us.'

As I was wondering what this profusion of learning would end in, Will told us that Jack Freelove, who was a fellow of whim, made love to one of those ladies who throw away all their fondness on parrots, monkeys, and lap-dogs. Upon going to pay her a visit one morning, he wrote a very pretty epistle upon this hint. 'Jack, (says he,) was conducted into the parlour, where he

diverted himself for some time with her favourite monkey, which was chained in one of the windows; till at length observing a pen and ink lie by him, he writ the following letter to his mistress, in the person of the monkey; and upon her not coming down so soon as he expected, left it in the window, and went about his business.

'The lady soon after coming into the parlour, and seeing her monkey look upon a paper with great earnestness, took it up, and to this day is in some doubt, (says Will,) whether it was written by Jack or the monkey.'

"MADAM,

"Not having the gift of speech, I have a long time waited in vain for an opportunity of making myself known to you; and having at present the conveniences of pen, ink, and paper by me, I gladly take the occasion of giving you my history in writing, which I could not do by word of mouth. You must know, madam, that about a thousand years ago I was an Indian brachman, and versed in all those mysterious secrets which your European philosopher, called Pythagoras, is said to have learned from our fraternity. I had so ingratiated myself by my great skill in the occult sciences with a dæmon whom I used to converse with, that he promised to grant me whatever I should ask of him. I desired that my soul might never pass into the body of a brute creature; but this he told me was not in his power to grant me. I then begged that into whatever creature I should chance to transmigrate, I might still retain my memory, and be conscious that I was the same person that lived in different animals. This he told me was within his power, and accordingly promised on the word of a dæmon that he would grant me what I desired From that time forth I lived so very unblameably, that I was

made president of a college of brachmans, an office which I discharged with great integrity till the day of my death.

"I was then shuffled into another human body, and acted my part so very well in it, that I became first minister to a prince who reigned upon the banks of the Ganges. I here lived in great honour for several years, but by degrees lost all the innocence of the brachman, being obliged to rifle and oppress the people to enrich my sovereign; till at length I became so odious, that my master, to recover his credit with his subjects, shot me through the heart with an arrow, as I was one day addressing myself to him at the head of his army.

"Upon my next remove I found myself in the woods under the shape of a jackall, and soon listed myself in the service of a lion. I used to yelp near his den about midnight, which was his time of rousing and seeking after his prey. He always followed me in the rear, and when I had run down a fat buck, a wild goat, or an hare, after he had feasted very plentifully upon it himself, would now and then throw me a bone that was but half picked for my encouragement; but upon my being unsuccessful in two or three chases, he gave me such a confounded gripe in his anger that I died of it.

"In my next transmigration I was again set upon two legs and became an Indian tax-gatherer; but having been guilty of great extravagancies, and being married to an expensive jade of a wife, I ran so cursedly in debt, that I durst not shew my head. I could no sooner step out of my house, but I was arrested by some body or other that lay in wait for me. As I ventured abroad one night in the dusk of the evening, I was taken up and hurried into a dungeon, where I died a few months after.

"My soul then entered into a flying-fish, and in that state led a most melancholy life for the space of six years. Several fishes of prey pursued me when I was in the water, and if I be-

took myself to my wings, it was ten to one but I had a flock of birds aiming at me. As I was one day flying amidst a fleet of English ships, I observed a huge sea-gull whetting his bill and hovering just over my head: upon my dipping into the water to avoid him, I fell into the mouth of a monstrous shark that swallowed me down in an instant.

"I was some years afterwards, to my great surprise, an eminent banker in Lombard-street; and remembering how I had formerly suffered for want of money, became so very sordid and avaricious, that the whole town cried shame of me. I was a miserable little old fellow to look upon, for I had in a manner starved myself, and was nothing but skin and bone when I died.

"I was afterwards very much troubled and amazed to find myself dwindled into an emmet. I was heartily concerned to make so insignificant a figure, and did not know but some time or other I might be reduced to a mite if I did not mend my manners. I therefore applied myself with great diligence to the offices that were allotted me, and was generally looked upon as the notablest ant in the whole molehill. I was at last picked up, as I was groaning under a burden, by an unlucky cock-sparrow that lived in the neighbourhood, and had before made great depredations upon our commonwealth.

"I then bettered my condition a little, and lived a whole summer in the shape of a bee; but being tired with the painful and penurious life I had undergone in my two last transmigrations, I fell into the other extreme, and turned drone. As I one day headed a party to plunder an hive, we were received so warmly by the swarm which defended it, that we were most of us left dead upon the spot.

"I might tell you of many other transmigrations which I went through; how I was a town-rake, and afterwards did penance in a bay gelding for ten years; as also how I was a tailor,

a shrimp, and a tom-tit. In the last of these my shapes I was shot in the Christmas holidays by a young jack-a-napes, who would needs try his new gun upon me.

"But I shall pass over these and several other stages of life, to remind you of the young beau who made love to you about six years since You may remember, madam, how he masked, and danced, and sung, and played a thousand tricks to gain you; and how he was at last carried off by a cold that he had got under your window one night in a serenade. I was that unfortunate young fellow, whom you were then so cruel to. Not long after my shifting that unlucky body, I found myself upon a hill in Æthiopia, where I lived in my present grotesque shape, till I was caught by a servant of the English factory, and sent over into Great Britain: I need not inform you how I came into your hand. You see madam, this is not the first time that you have had me in a chain: I am, however, very happy in this my captivity, as you often bestow on me those kisses and caresses which I would have given the world for, when I was a man. I hope this discovery of my person will not tend to my disadvantage, but that you will still continue your accustomed favours to

"Your most devoted

"humble servant,

"PUG."

P.S. "I would advise your little shock-dog to keep out of my way; for as I look upon him to be the most formidable of my rivals, I may chance one time or other to give him such a snap as he won't like." L

No. 349. THURSDAY, APRIL 10.

———Quos ille timorum
Maximus haud urget lethi metus: inde ruendi
In ferrum mens prona viris, animæque capaces
Mortis———

LUCAN. l. 454.

Thrice happy they beneath their northern skies,
Who that worst fear, the fear of death, despise!
Hence they no cares for this frail being feel,
But rush undaunted on the pointed steel,
Provoke approaching fate, and bravely scorn
To spare that life which must so soon return.

ROWE.

I AM very much pleased with a consolatory letter of P
to one who had lost a son that was a young man of gres
The thought with which he comforts the afflicted father,
best of my memory, as follows: that he should consid
had set a kind of seal upon his son's character, and pla
out of the reach of vice and infamy: that while he lived
still within the possibility of falling away from virtue, a
the fame of which he was possessed. Death only closes
reputation, and determines it as good or bad.

This, among other motives, may be one reason wh
naturally averse to the launching out into a man's prais
head is laid in the dust. Whilst he is capable of chan
may be forced to retract our opinions. He may fo
esteem we have conceived of him, and some time or othe
to us under a different light from what he does at pres
short, as the life of any man cannot be called happy or
so neither can it be pronounced vicious or virtuous, b
conclusion of it.

[1] The epistles of Phalaris were still believed in by many whe
wrote: though Bentley's unanswerable dissertation had been
nearly twelve years.—G.

It was upon this consideration that Epaminondas, being asked whether Chabrias, Iphicrates, or he himself deserved most to be esteemed? 'You must first see us die, (said he,) before that question can be answered.'

As there is not a more melancholy consideration to a good man than his being obnoxious to such a change, so there is nothing more glorious than to keep up an uniformity in his actions, and preserve the beauty of his character to the last.

The end of a man's life is often compared to the winding up of a well-written play, where the principal persons still act in character, whatever the fate is which they undergo. There is scarce a great person in the Grecian or Roman history, whose death has not been remarked upon by some writer or other, and censured or applauded according to the genius or principles of the person who has descanted on it. Monsieur de St. Evremont is very particular in setting forth the constancy and courage of Petronius Arbiter during his last moments, and thinks he discovers in them a greater firmness of mind and resolution than in the death of Seneca, Cato, or Socrates. There is no question but this polite author's affectation of appearing singular in his remarks, and making discoveries which had escaped the observation of others, threw him into this course of reflection. It was Petronius's merit, that he died in the same gaiety of temper in which he lived; but as his life was altogether loose and dissolute, the indifference which he shewed at the close of it is to be looked upon as a piece of natural carelessness and levity, rather than fortitude. The resolution of Socrates proceeded from very different motives, the consciousness of a well spent life, and the prospect of a happy eternity. If the ingenious author above-mentioned was so pleased with gaiety of humour in a dying man, he might have found a much nobler instance of it in our countryman, Sir Thomas More

This great and learned man was famous for enlivening his ordinary discourses with wit and pleasantry; and, as Erasmus tells him in an epistle dedicatory, acted in all parts of life like a second Democritus.

He died upon a point of religion, and is respected as a martyr by that side for which he suffered. That innocent mirth which had been so conspicuous in his life, did not forsake him to the last: he maintained the same cheerfulness of heart upon the scaffold, which he used to shew at his table; and upon laying his head on the block, gave instances of that good humour with which he had always entertained his friends in the most ordinary occurrences. His death was of a piece with his life. There was nothing in it new, forced, or affected. He did not look at the severing of his head from his body as a circumstance that ought to produce any change in the disposition of his mind; and as he died under a fixed and settled hope of immortality, he thought any unusual degree of sorrow and concern improper on such an occasion, as had nothing in it which could deject or terrify him.

There is no great danger of imitation from this example. Men's natural fears will be a sufficient guard against it. I shall only observe, that what was philosophy in this extraordinary man, would be frenzy in one who does not resemble him as well in the cheerfulness of his temper, as in the sanctity of his life and manners.

I shall conclude this paper with the instance of a person who seems to me to have shewn more intrepidity and greatness of soul in his dying moments, than what we meet with among any of the most celebrated Greeks and Romans. I meet with this instance in the history of the revolutions in Portugal, written by the Abbot de Vertot.

When Don Sebastian, king of Portugal, had invaded the

territories of Muly Moluc, Emperor of Morocco, in order to dethrone him, and set his crown upon the head of his nephew, Moluc was wearing away with a distemper which he himself knew was incurable. However, he prepared for the reception of so formidable an enemy. He was indeed so far spent with his sickness, that he did not expect to live out the whole day when the last decisive battle was given; but knowing the fatal consequences that would happen to his children and people, in case he should die before he put an end to the war, he commanded his principal officers, that if he died during the engagement they should conceal his death from the army, and that they should ride up to the litter in which his corpse was carried, under pretence of receiving orders from him as usual. Before battle begun he was carried through all the ranks of his army in an open litter, as they stood drawn up in array, encouraging them to fight valiantly in defence of their religion and country. Finding afterwards the battle to go against him, though he was very near his last agonies, he threw himself out of his litter, rallied his army, and led them on to the charge; which afterwards ended in a compleat victory on the side of the Moors. He had no sooner brought his men to the engagement, but finding himself utterly spent, he was again replaced in his litter, where, laying his finger on his mouth, to enjoin secrecy to his officers, who stood about him, he died a few moments after in that posture. L.

No. 355. THURSDAY, APRIL 17.

Non ego mordaci distrinxi carmine quenquam.
OVID. Trist. ii. 563.

I ne'er in gall dipp'd my envenom'd pen,
Nor branded the bold front of shameless men.

I HAVE been very often tempted to write invectives upon those who have detracted from my works, or spoken in derogation of my person; but I look upon it as a particular happiness, that I have always hindered my resentments from proceeding to this extremity. I once had gone through half a satire, but found so many motions of humanity rising in me towards the persons whom I had severely treated, that I threw it into the fire without ever finishing it. I have been angry enough to make several little epigrams and lampoons; and after having admired them a day or two, have likewise committed them to the flames. These I look upon as so many sacrifices to humanity, and have received much greater satisfaction from the suppressing[a] such performances, than I could have done from any reputation they might have procured me, or from any mortification they might have given my enemies, in case I had made them public. If a man has any talent in writing, it shews a good mind to forbear answering calumnies and reproaches in the same spirit of bitterness with which they are offered: but when a man has been at some pains in making suitable returns to an enemy, and has the instruments of revenge in his hands, to let drop his wrath, and stifle his resentments, seems to have something in it great and heroical. There is a particular merit in such a way of forgiving an enemy; and the more violent and unprovoked the offence has been, the greater still is the merit of him who thus forgives it.

[a] *From the suppressing.* Dele *the*, or add *of* after *suppressing.*—

I never met with a consideration that is more finely spun, and what has better pleased me, than one in Epictetus,[1] which places an enemy in a new light, and gives us a view of him altogether different from that in which we are used to regard him. The sense of it is as follows: 'Does a man reproach thee for being proud or ill-natured, envious or conceited, ignorant or detracting? consider with thyself whether his reproaches are true; if they are not, consider that thou art not the person whom he reproaches, but that he reviles an imaginary being, and perhaps loves what thou really art, though he hates what thou appearest to be. If his reproaches are true, if thou art the envious ill-natured man he takes thee for, give thyself another turn, become mild, affable and obliging, and his reproaches of thee naturally cease: his reproaches may indeed continue, but thou art no longer the person whom he reproaches.'

I often apply this rule to myself; and when I hear of a satirical speech or writing that is aimed at me, I examine my own heart, whether I deserve it or not. If I bring in a verdict against myself, I endeavour to rectify my conduct for the future in those particulars which have drawn the censure upon me; but if the whole invective be grounded upon a falsehood, I trouble myself no further about it, and look upon my name at the head of it to signify no more than one of those fictitious names made use of by an author to introduce an imaginary character. Why should a man be sensible of the sting of a reproach, who is a stranger to the guilt that is implied in it? or subject himself to the penalty, when he knows he has never committed the crime? This is a piece of fortitude, which every one owes to his own innocence, and without which it is impossible for a man of any merit or figure to live at peace with himself in a country that abounds with wit and liberty.

[1] Epict. Ench. cap. 48 and 64, ed. Birk, 1670, 8 vo.—C

The famous Monsieur Balzac, in a letter to the chancellor of France, who had prevented the publication of a book against him, has the following words, which are a lively picture of the greatness of mind so visible in the works of that author. 'If it was a new thing, it may be I should not be displeased with the suppression of the first libel that should abuse me; but since there are enough of them to make a small library, I am secretly pleased to see the number increased, and take delight in raising a heap of stones that envy has cast at me without doing me any harm.'

The author here alludes to those monuments of the eastern nations, which were mountains of stones raised upon the dead body by travellers, that used to cast every one his stone upon it as they passed by.[1] It is certain that no monument is so glorious as one which is thus raised by the hands of envy. For my part, I admire an author for such a temper of mind as enables him to bear an undeserved reproach without resentment, more than for all the wit of any the finest satirical reply.

Thus far I thought necessary to explain myself in relation to those who have animadverted on this paper, and to shew the reasons why I have not thought fit to return them any formal answer. I must further add, that the work would have been of very little use to the public, had it been filled with personal reflections and debates; for which reason I have never once turned out of my way to observe those little cavils which have been made against it by envy or ignorance. The common fry of scribblers, who have no other way of being taken notice of but by attacking what has gained some reputation in the world, would have furnished me with business enough, had they found me disposed to enter the lists with them.

[1] There are abundant monuments of the same kind in North Pritain, where they are called *cairns*.—C.

I shall conclude with the fable of Boccalini s traveller, who was so pestered with the noise of grasshoppers in his ears, that he alighted from his horse in great wrath to kill them all. This, says the author, was troubling himself to no manner of purpose: had he pursued his journey without taking notice of them, the troublesome insects would have died of themselves in a very few weeks, and he would have suffered nothing from them. L.

No. 361. THURSDAY, APRIL 24.

Tartaream intondit vocem, qua protinus omnis
Contremuit domus ————
VIRG. Æn. vii. 514.
The blast Tartarean spreads its notes around;
The house astonish'd trembles at the sound.

I HAVE lately received the following letter from a country gentleman.

"MR. SPECTATOR,

"The night before I left London I went to see a play, called, The Humorous Lieutenant.[1] Upon the rising of the curtain I was very much surprised with the great concert of cat-calls which was exhibited that evening, and began to think with myself that I had made a mistake, and gone to a music-meeting, instead of the play-house. It appeared, indeed, a little odd to me, to see so many persons of quality of both sexes assembled together at a kind of caterwauling; for I cannot look upon that performance to have been any thing better, whatever the musicians themselves might think of it. As I had no acquaintance in the house to ask questions of, and was forced to go out of town early the

[1] A tragi-comedy by Beaumont and Fletcher.—G.

next morning, I could not learn the secret of this matter. What I would therefore desire of you, is, to give some account of this strange instrument, which I found the company called a cat-call; and particularly to let me know whether it be a piece of music lately come from Italy. For my own part, to be free with you, I would rather hear an English fiddle; though I durst not shew my dislike whilst I was in the play-house, it being my chance to sit the very next man to one of the performers.

"I am, SIR,

"Your most affectionate friend and servant,

"JOHN SHALLOW, Esq."

In compliance with 'Squire Shallow's request, I design this paper as a dissertation upon the cat-call. In order to make myself a master of the subject, I purchased one the beginning of last week, though not without great difficulty, being informed at two or three toy-shops that the players had lately bought them all up. I have since consulted many learned antiquaries in relation to its original, and find them very much divided among themselves upon that particular. A Fellow of the Royal Society, who is my good friend, and a great proficient in the mathematical part of music, concludes from the simplicity of its make, and the uniformity of its sound, that the cat-call is older than any of the inventions of Jubal. He observes very well, that musical instruments took their first rise from the notes of birds, and other melodious animals; and what, says he, was more natural than for the first ages of mankind to imitate the voice of a cat that lived under the same roof with them? he added, that the cat had contributed more to harmony than any other animal; as we are not only beholden to her for this wind-instrument, but for our string-music in general.

Another virtuoso of my acquaintance will not allow the cat

call to be older than Thespis, and is apt to think it appeared in the world soon after the ancient comedy; for which reason it has still a place in our dramatic entertainments: nor must I here omit what a very curious gentleman, who is lately returned from his travels, has more than once assured me, namely, that there was lately dug up at Rome the statue of a Momus, who holds an instrument in his right-hand very much resembling our modern cat-call.

There are others who ascribe this invention to Orpheus, and look upon the cat-call to be one of those instruments which that famous musician made use of to draw the beasts about him. It is certain, that the roasting of a cat does not call together a greater audience of that species, than this instrument, if dexterously played upon in proper time and place.

But notwithstanding these various and learned conjectures, I cannot forbear thinking that the cat-call is originally a piece of English music. Its resemblance to the voice of some of our British songsters, as well as the use of it, which is peculiar to our nation, confirms me in this opinion. It has at least received great improvements among us, whether we consider the instrument itself, or those several quavers and graces which are thrown into the playing of it. Every one might be sensible of this, who heard that remarkable over-grown cat-call which was placed in the centre of the pit, and presided over all the rest at the celebrated performance lately exhibited in Drury-lane.

Having said thus much concerning the original of the cat-call, we are in the next place to consider the use of it. The cat-call exerts itself to most advantage in the British theatre: it very much improves the sound of nonsense, and often goes along with the voice of the actor who pronounces it, as the violin or harpsicord accompanies the Italian recitativo.

It has often supplied the place of the ancient chorus, in the

words of Mr. ***.[1] In short, a bad poet has as great an antipathy to a cat-call, as many people have to a real cat.

Mr. Collier, in his ingenious essay upon music, has the following passage:

'I believe it is possible to invent an instrument that shall have a quite contrary effect to those martial ones now in use: an instrument that shall sink the spirits, and shake the nerves, and curdle the blood, and inspire despair, and cowardice, and consternation, at a surprising rate. It is probable the roaring of a lion, the warbling of cats and screech-owls, together with a mixture of the howling of dogs, judiciously imitated and compounded, might go a great way in this invention. Whether such anti-music as this might not be of service in a camp, I shall leave to the military men to consider.'

What this learned gentleman supposes in speculation, I have known actually verified in practice. The cat-call has struck a damp into generals, and frighted heroes off the stage. At the first sound of it I have seen a crowned head tremble, and a princess fall into fits. The humorous lieutenant himself could not stand it; nay, I am told that even Almanzor looked like a mouse, and trembled at the voice of this terrifying instrument.

As it is of a dramatic nature, and peculiarly appropriated to the stage, I can by no means approve the thought of that angry lover, who, after an unsuccessful pursuit of some years, took leave of his mistress in a serenade of cat-calls.

I must conclude this paper with the account I have lately received of an ingenious artist, who has long studied this instrument, and is very well versed in all the rules of the drama. He teaches to play on it by book, and to express by it the whole art

[1] Not being yet determined with whose name to fill up the gap in this dissertation which is noted with asterisks, I shall defer it until this paper appears with others in a volume. Spect. in folio, No. 361.—C.

of criticism. He has his base and his treble cat-call; the former for tragedy, the latter for comedy; only in tragicomedies they may both play together in consort. He has a particular squeak to denote the violation of each of the unities, and has different sounds to shew whether he aims at the poet or the player. In short, he teaches the smut-note, the fustian-note, the stupid-note, and has composed a kind of air that may serve as an act-tune to an incorrigible play, and which takes in the whole compass of the cat-call. L.

No. 367. THURSDAY, MAY 1.

——————Perituræ parcite chartæ.
Juv. Sat 1. 18.

In mercy spare us when we do our best,
To make as much waste-paper as the rest.

I HAVE often pleased myself with considering the two kinds of benefits which accrue to the public from these my Speculations, and which, were I to speak after the manner of logicians, I would distinguish into the material and the formal. By the latter I understand those advantages which my readers receive, as their minds are either improved or delighted by these my daily labours; but having already several times descanted on my endeavours in this light, I shall at present wholly confine myself to the consideration of the former. By the word material I mean those benefits which arise to the public from these my Speculations, as they consume a considerable quantity of our paper manufacture, employ our artisans in printing, and find business for great numbers of indigent persons.

Our paper-manufacture takes into it several mean materials

which could be put to no other use, and affords work for several hands in the collecting of them, which are incapable of any other employment. Those poor retailers, whom we see so busy in every street, deliver in their respective gleanings to the merchant. The merchant carries them in loads to the paper-mill, where they pass through a fresh set of hands, and give life to another trade. Those who have mills on their estates by this means considerably raise their rents, and the whole nation is in a great measure supplied with a manufacture, for which formerly she was obliged to her neighbours.

The materials are no sooner wrought into paper, but they are distributed among the presses, where they again set innumerable artists at work, and furnish business to another mystery. From hence, accordingly as they are stained with news or politics, they fly through the town in Post-men, Post-boys, Daily Courants, Reviews, Medleys, and Examiners. Men, women, and children, contend who shall be the first bearers of them, and get their daily sustenance by spreading them. In short, when I trace in my mind a bundle of rags to a quire of Spectators, I find so many hands employed in every step they take through their whole progress, that while I am writing a Spectator, I fancy myself providing bread for a multitude.

If I do not take care to obviate some of my witty readers, they will be apt to tell me, that my paper, after it is thus printed and published, is still beneficial to the public on several occasions. I must confess I have lighted my pipe with my own works for this twelvemonth past: my landlady often sends up her little daughter to desire some of my old Spectators, and has frequently told me, that the paper they are printed on is the best in the world to wrap spice in. They likewise make a good foundation for a mutton-pie, as I have more than once experienced, and

were very much sought for last Christmas by the whole neighbourhood.*

It is pleasant enough to consider the changes that a linen fragment undergoes, by passing through the several hands above mentioned. The finest pieces of Holland, when torn to tatters, assume a new whiteness more beautiful than their first, and often return in the shape of letters to their native country. A lady's shift may be metamorphosed into billet-doux, and come into her possession a second time. A beau may peruse his cravat after it is worn out, with greater pleasure and advantage than ever he did in a glass. In a word, a piece of cloth, after having officiated for some years as a towel or a napkin, may by this means be raised from a dunghill, and become the most valuable piece of furniture in a prince's cabinet.

The politest nations of Europe have endeavoured to vie with one another for the reputation of the finest printing: absolute governments, as well as republics, have encouraged an art which seems to be the noblest and most beneficial that was ever invented among the sons of men. The present king of France, in his pursuits after glory, has particularly distinguished himself by the promoting of this useful art, insomuch that several books have been printed in the *Louvre* at his own expence, upon which he sets so great a value, that he considers them as the noblest presents he can make to foreign princes and ambassadors. If we look into the commonwealths of Holland and Venice, we shall find that in this particular they have made themselves the envy of the greatest monarchies. Elzevir and Aldus are more frequently mentioned than any pensioner of the one or doge of the other

The several presses which are now in England, and the great encouragement which has been given to learning for some years last past, has made our own nation as glorious upon this account, as for its late triumphs and conquests. The new edition which is

given us of Cæsar's Commentaries, has already been taken n tice of in foreign gazettes, and is a work that does honour to tl English press.[1] It is no wonder that an edition should be ve correct, which has passed through the hands of one of the mo accurate, learned, and judicious writers this age has produce The beauty of the paper, of the character, and of the several cu with which this noble work is illustrated, makes it the finest bo that I have ever seen; and is a true instance of the English g nius, which, though it does not come the first into any art, gen rally carries it to greater heights than any other country in tl world. I am particularly glad that this author comes from British printing-house in so great a magnificence, as he is the fir who has given us any tolerable account of our country.

My illiterate readers, if any such there are, will be surpris to hear me talk of learning as the glory of a nation, and of prin ing as an art that gains a reputation to a people among whom flourishes. When men's thoughts are taken up with avarice an ambition, they cannot look upon any thing as great or valuabl which does not bring with it an extraordinary power or intere to the person who is concerned in it. But as I shall never sin this paper so far as to engage with Goths and Vandals, I sha only regard such kind of reasoners with that pity which is due so deplorable a degree of stupidity and ignorance. L.

[1] Clarkii—Londini—fol. 1712. 'It is,' says Dibdin, 'perhaps the mo sumptuous classical volume that this country ever produced, and has lon been the delight and admiration of bibliographers.'—G.

No. 371. TUESDAY, MAY 6.

Jamne igitur laudas quod de sapientibus unus
Ridebat?———————————

Juv. Sat. x. 28.

And shall the sage[1] your approbation win,
Whose laughing features wore a constant grin?

I SHALL communicate to my reader the following letter for the entertainment of this day.

"SIR,

"YOU know very well that our nation is more famous for that sort of men who are called Whims and Humourists, than any other country in the world; for which reason it is observed that our English comedy excels that of all other nations in the novelty and variety of its characters.

"Among those innumerable sets of Whims which our country produces, there are none whom I have regarded with more curiosity than those who have invented any particular kind of diversion for the entertainment of themselves or their friends. My letter shall single out those who take delight in sorting a company that has something of burlesque and ridicule in its appearance. I shall make myself understood by the following example. One of the wits of the last age, who was a man of a good estate, thought he never laid out his money better than in a jest.[2] As he was one year at the Bath, observing that in the great confluence of fine people, there were several among them with long chins, a part of the visage by which he himself was very much distinguished, he invited to dinner half a score of these remark-

[1] Democritus.—C.

[2] Villiers, the last Duke of Buckingham and father of Lady Mary Wortly Montague. V. New Tatler No. 18, notes, and ibidem, p. 1. and note.—C.

able persons who had their mouths in the middle of their faces. They had no sooner placed themselves about the table, but they began to stare upon one another, not being able to imagine what had brought them together. Our English proverb says,

'Tis merry in the hall,
When beards wag all.

It proved so in an assembly I am now speaking of, who seeing so many peaks of faces agitated with eating, drinking and discourse, and observing all the chins that were present meeting together very often over the centre of the table, every one grew sensible of the jest, and came into it with so much good-humour, that they lived in strict friendship and alliance from that day forward.

"The same gentleman some time after packed together a set of oglers, as he called them, consisting of such as had an unlucky cast in their eyes. His diversion on this occasion was to see the cross bows, mistaken signs, and wrong connivances that passed amidst so many broken and refracted rays of sight.

"The third feast which this merry gentleman exhibited was to the stammerers, whom he got together in a sufficient body to fill his table. He had ordered one of his servants, who was placed behind a skreen, to write down their table-talk, which was very easy to be done without the help of short-hand. It appears by the notes which were taken, that though their conversation never fell, there were not above twenty words spoken during the first course; that upon serving up the second, one of the company was a quarter of an hour in telling them, that the ducklins and sparrow-grass was very good; and that another took up the same time in declaring himself of the same opinion. This jest did not, however, go off so well as the former; for one of the guests being a brave man, and fuller of resentment than he knew how to express,

went out of the room, and sent the facetious inviter a challenge in writing, which though it was afterwards dropped by the interposition of friends, put a stop to these ludicrous entertainments.

"Now, sir, I dare say you will agree with me, that as there is no moral in these jests, they ought to be discouraged, and looked upon rather as pieces of unluckiness than wit. However, as it is natural for one man to refine upon the thought of another, and impossible for any single person, how great soever his parts may be, to invent an art, and bring it to its utmost perfection; I shall here give you an account of an honest gentleman of my acquaintance, who upon hearing the character of the wit above-mentioned, has himself assumed it, and endeavoured to convert it to the benefit of mankind. He invited half a dozen of his friends one day to dinner, wh' were each of them famous for inserting several redundant phrases in their discourse, as 'D'ye hear me, D'ye see, That is, And so, sir.' Each of the guests making frequent use of his particular elegance, appeared so ridiculous to his neighbour, that he could not but reflect upon himself as appearing equally ridiculous to the rest of the company: by this means, before they had sat long together, every one talking with the greatest circumspection, and carefully avoiding his favourite expletive, the conversation was cleared of its redundancies, and had a greater quantity of sense, though less of sound in it.

"The same well-meaning gentleman took occasion at another time, to bring together such of his friends as were addicted to a foolish habitual custom of swearing. In order to shew them the absurdity of the practice, he had recourse to the invention abovementioned, having placed an amanuensis in a private part of the room. After the second bottle, when men open their minds without reserve, my honest friend began to take notice of the many sonorous but unnecessary words that had passed in his house since their sitting down at table, and how much good conversation

they had lost by giving way to such superfluous phrases. What a tax, says he, would they have raised for the poor, had we put the laws in execution upon one another? Every one of them took this gentle reproof in good part: upon which he told them, that knowing their conversation would have no secrets in it, he had ordered it to be taken down in writing, and for the humour-sake would read it to them if they pleased. There were ten sheets of it, which might have been reduced to two, had there not been those abominable interpolations, I have before mentioned. Upon the reading of it in cold blood, it looked rather like a conference of fiends than of men. In short, every one trembled at himself upon hearing calmly what he had pronounced amidst the heat and inadvertency of discourse.

"I shall only mention another occasion wherein he made use of the same invention to cure a different kind of men, who are the pests of all polite conversation, and murder time as much as either of the two former, though they do it more innocently; I mean that dull generation of story-tellers. My friend got together about half a dozen of his acquaintance, who were infected with this strange malady. The first day one of them sitting down, entered upon the siege of Namur, which lasted till four o'clock, their time of parting. The second day a North Briton took possession of the discourse, which it was impossible to get out of his hands so long as the company staid together. The third day was engrossed after the same manner by a story of the same length. They at last began to reflect upon this barbarous way of treating one another, and by this means awakened out of that lethargy with which each of them had been seized for several years.

"As you have somewhere declared, that extraordinary and uncommon characters of mankind are the game which you de-

light in, and as I look upon you to be the greatest sportsman, or, if you please, the Nimrod among this species of writers, I thought this discovery would not be unacceptable to you.

"I am, sir," &c.

I

No. 377. TUESDAY, MAY 13.

Quid quisque vitet, nunquam homini satis
Cautum est in horas———

Hor. 2. Od. xiii. 18.

What each should fly, is seldom known;
We, unprovided, are undone.

Creech.

Love was the mother of poetry, and still produces, among the most ignorant and barbarous, a thousand imaginary distresses and poetical complaints. It makes a footman talk like Oroondates, and converts a brutal rustic into a gentle swain. The most ordinary plebeian or mechanic in love, bleeds and pines away with a certain elegance and tenderness of sentiments which this passion naturally inspires.

These inward languishings of a mind infected with this softness, have given birth to a phrase which is made use of by all the melting tribe, from the highest to the lowest, I mean that of dying for love.'

Romances, which owe their very being to this passion, are full of these metaphorical deaths. Heroes and heroines, knights, squires, and damsels, are all of them in a dying condition. There is the same kind of mortality in our modern tragedies, where every one gasps, faints, bleeds, and dies. Many of the poets, to describe the execution which is done by this passion, represent the fair sex as basilisks that destroy with their eyes; but I think Mr. Cowley has with greater justness of thought compared a

beautiful woman to a porcupine, that sends an arrow from every part.

I have often thought, that there is no way so effectual for the cure of this general infirmity, as a man's reflecting upon the motives that produce it. When the passion proceeds from the sense of any virtue or perfection in the persons beloved, I would by no means discourage it; but if a man considers that all his heavy complaints of wounds and deaths rise from some little affectations of coquetry, which are improved into charms by his own fond imagination, the very laying before himself the cause of his distemper, may be sufficient to effect the cure of it.

It is in this view that I have looked over the several bundles of letters which I have received from dying people, and composed out of them the following bill of mortality, which I shall lay before my reader without any further preface, as hoping that it may be useful to him in discovering those several places where there is most danger, and those fatal arts which are made use of to destroy the heedless and unwary.

Lysander, slain at a puppet-show on the third of September.

Thyrsis, shot from a casement in Piccadilly.

T. S. wounded by Zelinda's scarlet stocking, as she was stepping out of a coach.

Will. Simple, smitten at the Opera by the glance of an eye that was aimed at one who stood by him.

Tho. Vainlove, lost his life at a ball.

Tim. Tattle, killed by the tap of a fan on his left shoulder by Coquetilla, as he was talking carelessly with her in a bow-window.

Sir Simon Softly, murdered at the play-house in Drury-lane by a frown.

Philander, mortally wounded by Cleora, as she was adjusting her tucker.

Ralph Gapely, Esq. hit by a random shot at the ring.

F. R. caught his death upon the water, April the 1st.

W. W. killed by an unknown hand, that was playing with the glove off upon the side of the front-box in Drury-lane.

Sir Christopher Crazy, Bart. hurt by the brush of a whalebone petticoat.

Sylvius, shot through the sticks of a fan at St. James's church.

Damon, struck through the heart by a diamond necklace.

Thomas Trusty, Francis Goosequill, William Meanwell, Edward Callow, Esqs. standing in a row, fell all four at the same time, by an ogle of the Widow Trapland.

Tom Rattle, chancing to tread upon a lady's tail as he came out of the playhouse, she turned full upon him, and laid him dead upon the spot.

Dick Tastewell, slain by a blush from the Queen's box in the third act of the Trip to the Jubilee.

Samuel Felt, haberdasher, wounded in his walk to Islington by Mrs. Susannah Cross-stitch, as she was clambering over a stile.

R, F. T, W. S, I. M, P. &c. put to death in the last birth-day massacre.

Roger Blinko, cut off in the twenty-first year of his age by a white-wash.

Musidorus, slain by an arrow that flew out of a dimple in Belinda's left cheek.

Ned Courtly, presenting Flavia with her glove (which she had dropped on purpose) she received it, and took away his life with a curtsey.

John Gosselin, having received a slight hurt from a pair

of blue eyes, as he was making his escape was dispatched by a smile.

Strephon, killed by Clarinda as she looked down into the pit.

Charles Careless, shot flying by a girl of fifteen, who unexpectedly popped her head upon him out of a coach.

Josiah Wither, aged threescore and three, sent to his long home by Elizabeth Jetwell, spinster.

Jack Freelove, murdered by Melissa in her hair.

William Wiseacre, Gent. drowned in a flood of tears by Mo[illegible] Common.

John Pleadwell, Esq. of the Middle Temple, barrister at law, assassinated in his chambers the sixth instant by Kitty Sly, who pretended to come to him for his advice.[a] J.

No. 381.[1] SATURDAY, MAY 17

Æquam memento rebus in arduis
Servare mentem, non secùs ac bonis
Ab insolenti temperatum
Lætitia, moriture Deli.
HOR. 3. Od. ii. 1.

Be calm, my Delius, and serene,
However fortune change the scene:
In thy most dejected state
Sink not underneath the weight;
Nor yet when happy days begin,
And the full tide comes rolling in,
Let a fierce unruly joy
The settl'd quiet of thy mind destroy.
ANON.

I HAVE always preferred cheerfulness to mirth. The latter I consider as an act, the former as an habit of the mind. Mirth

[1] V. Nos. 387–393.—C.

[a] The easy humour of this paper is supported and set off by an exquisite expression. —H.

is short and transient, chearfulness fixed and permanent. Those are often raised into the greatest transports of mirth, who are subject to the greatest depressions of melancholy: on the contrary, chearfulness, though it does not give the mind such an exquisite gladness, prevents us from falling into any depths of sorrow. Mirth is like a flash of lightning, that breaks through a gloom of clouds, and glitters for a moment; chearfulness keeps up a kind of day-light in the mind, and fills it with a steady and perpetual serenity.

Men of austere principles look upon mirth as too wanton and dissolute for a state of probation, and as filled with a certain triumph and insolence of heart, that is inconsistent with a life which is every moment obnoxious to the greatest dangers. Writers of this complexion have observed, that the sacred person who was the great pattern of perfection was never seen to laugh.

Chearfulness of mind is not liable to any of these exceptions; it is of a serious and composed nature, it does not throw the mind into a condition improper for the present state of humanity, and is very conspicuous in the characters of those who are looked upon as the greatest philosophers among the heathens, as well as among those who have been deservedly esteemed as saints and holy men among christians.

If we consider chearfulness in three lights, with regard to ourselves, to those we converse with, and to the great Author of our being, it will not a little recommend itself on each of these accounts. The man who is possessed of this excellent frame of mind, is not only easy in his thoughts, but a perfect master of all the powers and faculties of his soul: his imagination is always clear, and his judgment undisturbed: his temper is even and unruffled, whether in action or in solitude. He comes with a relish to all those goods which nature has provided for him, tastes all

the pleasures of the creation which are poured about him, and does not feel the full weight of those accidental evils which may befal him.

If we consider him in relation to the persons whom he converses with, it naturally produces love and good-will toward him. A chearful mind is not only disposed to be affable and obliging, but raises the same good humour in those who come within its influence. A man finds himself pleased, he does not know why, with the chearfulness of his companion: it is like a sudden sunshine that awakens a secret delight in the mind, without her attending to it. The heart rejoices of its own accord and naturally flows out into friendship and benevolence toward the person who has so kindly an effect upon it.

When I consider this chearful state of mind in its third relation, I cannot but look upon it as a constant habitual gratitude to the great Author of nature. An inward chearfulness is a implicit praise and thanksgiving to Providence under all its dispensations. It is a kind of acquiescence in the state wherein we are placed, and a secret approbation of the Divine Will in his conduct towards man.

There are but two things which, in my opinion, can reasonably deprive us of this chearfulness of heart. The first of these is the sense of guilt. A man who lives in a state of vice and impenitence, can have no title to that evenness and tranquillity of mind which is the health of the soul, and the natural effect of virtue and innocence. Chearfulness in an ill man deserves a harder name than language can furnish us with, and is many degrees beyond what we commonly call folly or madness.

Atheism, by which I mean a disbelief of a Supreme Being and consequently of a future state, under whatsoever titles it shelters itself, may likewise very reasonably deprive a man of this chearfulness of temper. There is something so particularly

gloomy and offensive to human nature in the prospect of non-existence, that I cannot but wonder, with many excellent writers, how it is possible for a man to out-live the expectation of it. For my own part, I think the being of a God is so little to be doubted, that it is almost the only truth we are sure of, and such a truth as we meet with in every object, in every occurrence, and in every thought. If we look into the characters of this tribe of infidels, we generally find they are made up of pride, spleen and cavil: it is indeed no wonder, that men, who are uneasy to themselves, should be so to the rest of the world; and how is it possible for a man to be otherwise than uneasy in himself, who is in danger every moment of losing his entire existence, and dropping into nothing?

The vicious man and atheist have therefore no pretence to chearfulness, and would act very unreasonably, should they endeavour after it. It is impossible for any one to live in good humour, and enjoy his present existence, who is apprehensive either of torment or of annihilation; of being miserable, or of not being at all.

After having mentioned these two great principles, which are destructive of chearfulness in their own nature, as well as in right reason, I cannot think of any other that ought to banish this happy temper from a virtuous mind. Pain and sickness, shame and reproach, poverty and old age, nay death itself, considering the shortness of their duration, and the advantage we may reap from them, do not deserve the name of evils. A good mind may bear up under them with fortitude, with indolence, and with chearfulness of heart. The tossing of a tempest does not discompose him,[a] which he is sure will bring him to a joyful harbour.

[a] The *relative* is too far from the *antecedent*. The whole sentence had run better thus: *the tossing of a tempest does not discompose him, who is sure of being driven by it into a joyful harbour.*—H.

A man who uses his best endeavours to live according to the dictates of virtue and right reason, has two perpetual sources of chearfulnesss, in the consideration of his own nature, and of that Being on whom he has a dependance. If he looks into himself, he cannot but rejoice in that existence, which is so lately bestowed upon him, and which, after millions of ages, will be still new, and still in its beginning. How many self-congratulations naturally arise in the mind, when it reflects on this its entrance into eternity, when it takes a view of those improvable faculties, which in a few years, and even at its first setting out, have made so considerable a progress, and which will be still receiving an increase of perfection, and consequently an increase of happiness? The consciousness of such a Being spreads a perpetual diffusion of* joy through the soul of a virtuous man, and makes him look upon himself every moment as more happy than he knows how to conceive.

The second source of chearfulness to a good mind, is its consideration of that Being on whom we have our dependance, and in whom, though we behold him as yet but in the first faint discoveries of his perfections, we see every thing that we can imagine as great, glorious, or amiable. We find ourselves every where upheld by his goodness, and surrounded with an immensity of love and mercy. In short, we depend upon a Being whose power qualifies him to make us happy by an infinity of means, whose goodness and truth engage him to make those happy who desire it of him, and whose unchangeableness will secure us this happiness to all eternity.

Such considerations, which every one should perpetually cherish in his thoughts, will banish from us all that secret heaviness of heart which unthinking men are subject to when they lie under no real affliction, all that anguish which we may

* Either omit *diffusion of*, or, for *spreads*, read *occasions*.—H.

feel from an evil that actually oppresses us, to which I may likewise add those little cracklings of mirth and folly that are apter to betray virtue than support it; and establish in us such an even and chearful temper, as makes us pleasing to ourselves, to those with whom we converse, and to Him whom we were made to please. J.

No. 383. TUESDAY, MAY 20.

Criminibus debent hortos———————

JUV. SAT. I. 75.

A beauteous garden, but by vice maintained.

As I was sitting in my chamber, and thinking on a subject for my next Spectator, I heard two or three irregular bounces at my landlady's door, and upon the opening of it, a loud chearful voice inquiring whether the philosopher was at home. The child who went to the door answered very innocently, that he did not lodge there. I immediately recollected that it was my good friend Sir Roger's voice; and that I had promised to go with him on the water to Spring-Garden,[1] in case it proved a good evening. The

[1] Fox-hall or Vauxhall Gardens were a substitute for old Spring Gardens, Charing Cross, when the latter ceased to be a place of public entertainment and began to be covered with private residences. The name was derived from a "spring" which supplied a jet "by a wheel, which the gardener turns at a distance, through a number of little pipes."—(*Hentzner's Travels.*) The jet was concealed, and did not spurt forth until an unwary visitor trod on a particular spot, when there came a self-administered shower bath. This, with archery, bowls, a grove of "warbling birds," a pleasant yard and a pond for bathing, furnished the amusements "Sometimes," says Evelyn, "they would have music, and sup on barges on the water."

At the Restoration builders invaded Spring Gardens, and its name was transferred to Vauxhall Gardens, which formed part of the estate of Sir Samuel Moreland, who had already (in 1667) built a large room there

knight put me in mind of my promise from the stair-case, but told me that if I was speculating, he would stay below till I had done. Upon my coming down, I found all the children of the family got about my old friend, and my landlady herself, who is a notable prating gossip, engaged in a conference with him; being mightily pleased with his stroaking her little boy upon the head, and bidding him be a good child, and mind his book.

We were no sooner come to the Temple stairs, but we were surrounded with a crowd of watermen, offering their respective services. Sir Roger, after having looked about him very attentively, spied one with a wooden leg, and immediately gave him orders to get his boat ready. As we were walking towards it, 'You must know, (says Sir Roger,) I never make use of any body to row me that has not either lost a leg or an arm. I would rather bate him a few strokes of his oar, than not employ an honest man that has been wounded in the Queen's service. If I was a lord or a bishop, and kept a barge, I would not put a fellow in my livery that had not a wooden leg.'

My old friend, after having seated himself, and trimmed the boat with his coachman, who, being a very sober man, always serves for ballast on these occasions, we made the best of our way to Fox-hall. Sir Roger obliged the waterman to give us the his-

Except the Spring, the amusements were nearly the same as in the old garden. The "close walks" were an especial attraction for other reasons than the nightingales; which, in their proper season, warbled in the trees. "The windings and turnings in the little wilderness," quoth Tom Brown, "are so intricate, that the most experienced mothers have often lost themselves in looking for their daughters." We hear little of Vauxhall from the year of Sir Roger's visit (1712) till 1732, when it was resuscitated by Mr. Jonathan Tyers: he termed it a Ridotto al Fresco, collected an efficient orchestra, set up an organ, engaged Hogarth and Roubillâc to decorate the great room with paintings and statuary, and issued silver season tickets at a guinea each. From his time till about ten or fifteen years since, Vauxhall retained its popularity.—*.

tory of his right leg, and hearing that he had left it at La Hogue with many particulars which passed in that glorious action, the knight in the triumph of his heart made several reflections on the greatness of the British nation; as, that one Englishman could beat three Frenchmen; that we could never be in danger of popery so long as we took care of our fleet; that the Thames was the noblest river in Europe; that London-bridge was a greater piece of work than any of the seven wonders of the world; with many other honest prejudices which naturally cleave to the heart of a true Englishman.

After some short pause, the old knight turning about his head twice or thrice, to take a survey of this great metropolis, bid me observe how thick the city was set with churches, and that there was scarce a single steeple on this side Temple-bar. 'A most heathenish sight! (says Sir Roger:) There is no religion at this end of the town. The fifty new churches will very much mend the prospect; but church-work is slow, church-work is slow!'

I do not remember I have any where mentioned in Sir Roger's character, his custom of saluting every body that passes by him with a good-morrow or a good-night. This the old man does out of the overflowings of humanity, though at the same time it renders him so popular among all his country neighbours, that it is thought to have gone a good way in making him once or twice knight of the shire. He cannot forbear this exercise of benevolence even in town, when he meets with any one in his morning or evening walk. It broke from him to several boats that passed by us upon the water; but to the knight's great surprise, as he gave the good-night to two or three young fellows a little before our landing, one of them, instead of returning the civility, asked us what queer old put we had in the boat, and whether he was not ashamed to go a wenching at his years? with a great

deal of the like Thames ribaldry.[1] Sir Roger seemed a little shocked at first, but at length assuming a face of magistracy, told us, 'that if he were a Middlesex justice, he would make such vagrants know that her Majesty's subjects were no more to be abused by water than by land.'

We were now arrived at Spring-Garden, which is exquisitely pleasant at this time of year. When I considered the fragrancy of the walks and bowers, with the choirs of birds that sung upon the trees, and the loose tribe of people that walked under their shades, I could not but look upon the place as a kind of Mahometan paradise. Sir Roger told me it put him in mind of a little coppice by his house in the country, which his chaplain used to call an aviary of nightingales. 'You must understand, (says the knight,) there is nothing in the world that pleases a man in love so much as your nightingale. Ah, Mr. SPECTATOR! the many moon-light nights that I have walked by myself, and thought on the widow by the music of the nightingale!' He here fetched a deep sigh, and was falling into a fit of musing, when a mask, who came behind him, gave him a gentle tap upon the shoulder, and asked him if he would drink a bottle of mead with her? But the knight being startled at so unexpected a familiarity, and displeased to be interrupted in his thoughts of the widow, told her, 'She was a wanton baggage,' and bid her go about her business.

We concluded our walk with a glass of Burton ale, and a slice of hung-beef. When we had done eating ourselves, the knight called a waiter to him, and bid him carry the remainder to a waterman that had but one leg. I perceived the fellow

[1] The "silent highway" was peculiarly favourable for that interchange of wit and repartee in which the lower orders, and even facetious people of quality, loved to indulge. Taylor, the water poet, Swift, and Dr. Johnson have bequeathed to us some of these smart sayings: but they are too coarse for repetition.—*.

stared upon him at the oddness of the message, and was going to be saucy; upon which I ratified the knight's commands with a peremptory look.

As we were going out of the garden, my old friend thinking himself obliged, as a member of the Quorum, to animadvert upon the morals of the place, told the mistress of the house, who sat at the bar, 'that he should be a better customer to her garden, if there were more nightingales and fewer strumpets.' I.

No. 387. SATURDAY, MAY 24.

Quid purè tranquillet———

Hor. 1. Ep. xviii. 102.

What calms the breast, and makes the mind serene.

In my last Saturday's paper I spoke of chearfulness as it is a moral habit of the mind, and accordingly mentioned such moral motives as are apt to cherish and keep alive this happy temper in the soul of man: I shall now consider chearfulness in its natural state, and reflect on those motives to it, which are indifferent either as to virtue or vice.

Chearfulness is, in the first place, the best promoter of health. Repinings, and secret murmurs of heart, give imperceptible strokes to those delicate fibres of which the vital parts are composed, and wear out the machine insensibly; not to mention those violent ferments which they stir up in the blood, and those irregular disturbed motions which they raise in the animal spirits. I scarce remember, in my own observation, to have met with any old men, or with such, who (to use our English phrase) wear well, that had not at least a certain indolence in their humour, if not a more than ordinary gaiety and chearfulness of heart.

The truth of it is, health and chearfulness mutually beget each other; with this difference, that we seldom meet with a great degree of health which is not attended with a certain chearfulness, but very often see chearfulness where there is no great degree of health.

Chearfulness bears the same friendly regard to the mind as to the body: it banishes all anxious care and discontent, sooths and composes the passions, and keeps the soul in a perpetual calm. But having already touched on this last consideration, I shall here take notice, that the world in which we are placed, is filled with innumerable objects that are proper to raise and keep alive this happy temper of mind.

If we consider the world in its subserviency to man, one would think it was made for our use; but if we consider it in its natural beauty and harmony, one would be apt to conclude it was made for our pleasure. The sun, which is as the great soul of the universe, and produces all the necessaries of life, has a particular influence in chearing the mind of man, and making the heart glad.

Those several living creatures which are made for our service or sustenance, at the same time either fill the woods with their music, furnish us with game, or raise pleasing ideas in us by the delightfulness of their appearance. Fountains, lakes, and rivers, are as refreshing to the imagination, as to the soil through which they pass.

There are writers of great distinction, who have made it an argument for Providence, that the whole earth is covered with green, rather than with any other colour, as being such a right mixture of light and shade, that it comforts and strengthens the eye instead of weakening or grieving it. For this reason several painters have a green cloth hanging near them, to ease the eye upon, after too great an application to their colouring. A famous

modern philosopher accounts for it in the following manner: [1] all colours that are more luminous, overpower and dissipate the animal spirits which are employed in sight; on the contrary, those that are more obscure do not give the animal spirits a sufficient exercise; whereas the rays that produce in us the idea of green, fall upon the eye in such a due proportion, that they give the animal spirits their proper play, and by keeping up the struggle in a just balance, excite a very pleasing and agreeable sensation. Let the cause be what it will, the effect is certain, for which reason the poets ascribe to this particular colour the epithet of chearful.

To consider further this double end in the works of nature, and how they are at the same time both useful and entertaining. we find that the most important parts in the vegetable world are those which are the most beautiful. These are the seeds by which the several races of plants are propagated and continued, and which are always lodged in flowers or blossoms. Nature seems to hide her principal design, and to be industrious in making the earth gay and delightful, while she is carrying on her great work, and intent upon her own preservation. The husbandman after the same manner is employed in laying out the whole country into a kind of garden or landscape, and making every thing smile about him, whilst in reality he thinks of nothing but of the harvest, and increase which is to arise from it.

We may further observe how Providence has taken care to keep up this chearfulness in the mind of man, by having formed it after such a manner, as to make it capable of conceiving delight from several objects which seem to have very little use in them; as from the wildness of rocks and deserts, and the like grotesque parts of nature. Those who are versed in philosophy may still carry this consideration higher, by observing, that if matter had

[1] Newton.—C.

appeared to us endowed only with those real qualities which it actually possesses, it would have made but a very joyless and uncomfortable figure; and why has Providence given it a power of producing in us such imaginary qualities, and tastes, and colours, sounds and smells, heat and cold, but that man, while he is conversant in the lower stations of nature, might have his mind cheared and delighted with agreeable sensations? In short, the whole universe is a kind of theatre filled with objects that either raise in us pleasure, amusement, or admiration.

The reader's own thoughts will suggest to him the vicissitude of day and night, the change of seasons, with all that variety of scenes which diversify the face of nature, and fill the mind with a perpetual succession of beautiful and pleasing images.

I shall not here mention the several entertainments of art, with the pleasures of friendship, books, conversation, and other accidental diversions of life, because I would only take notice of such incitements to a chearful temper, as offer themselves to persons of all ranks and conditions, and which may sufficiently shew us that Providence did not design this world should be filled with murmurs and repinings, or that the heart of man should be involved in gloom and melancholy.

I the more inculcate this chearfulness of temper, as it is a virtue in which our countrymen are observed to be more deficient than any other nation. Melancholy is a kind of demon that haunts our island, and often conveys herself to us in an easterly wind. A celebrated French novelist, in opposition to those who begin their romances with the flowery season of the year, enters on his story thus: 'In the gloomy month of November, when the people of England hang and drown themselves, a disconsolate lover walked out into the fields,' &c.

Every one ought to fence against the temper of his climate or constitution, and frequently to indulge in himself those consider

ations which may give him a serenity of mind, and enable him to bear up chearfully against those little evils and misfortunes which are common to human nature, and which by a right improvement of them will produce a satiety of joy,* and an uninterrupted happiness.

At the same time that I would engage my reader to consider the world in its most agreeable lights, I must own there are many evils which naturally spring up amidst the entertainments that are provided for us; but these, if rightly considered, should be far from overcasting the mind with sorrow, or destroying that chearfulness of temper which I have been recommending. This interspersion of evil with good, and pain with pleasure, in the works of nature, is very truly ascribed by Mr. Locke, in his Essay on Human Understanding, to a moral reason, in the following words:

'Beyond all this, we may find another reason why God hath scattered up and down several degrees of pleasure and pain, in all the things that environ and affect us, and blended them together, in almost all that our thoughts and senses have to do with; that we finding imperfection, dissatisfaction, and want of compleat happiness in all the enjoyments which the creatures can afford us, might be led to seek it in the enjoyment of Him, with whom there is fulness of joy, and at whose right hand are pleasures for evermore.' L.

* *Satiety of joy, i. e.* An *excess* of joy, or such a measure of it, as palls and cloys the appetite. What he meant to say, and what he should have said is,—*a fulness of joy.*—H.

No. 391. THURSDAY, MAY 29.

——Non tu prece poscis emaci,
Quæ nisi seductis nequeas committere divis:
At bona pars procerum tacita libabit acerra.
Haud cuivis promptum est, murmurque humillesque susurros
Tollere de Templis; et aperto vivere voto.
Mens bona, fama, fides, hæc clare, et ut audiat hospes,
Illa sibi introrsum, et sub lingua immurmurat: O si
Ebullit patrui præclarum funus! Et O si
Sub rastro crepet argenti mihi seria dextro
Hercule! pupillumve utinam, quem proximus hæres
Impello, expungam!——

PERS. Sat. iii. v. 8.

Thy prayers the test of heaven will hear:
Nor need'st thou to take the gods aside to hear:
While others, even the mighty men of Rome,
Big swell'd with mischief to the temples come;
And in low murmurs and with costly smoke,
Heav'n's help, to prosper their black vows invoke,
So boldly to the gods mankind reveal
What from each other they, for shame, conceal.
Give me good fame, ye pow'rs, and make me just;
Thus much the rogue to public ears will trust,
In private then,—when wilt thou, mighty Jove,
My wealthy uncle from this world remove?
Or,—O thou thund'rer's son, great Hercules,
That once thy bounteous deity would please
To guide my rake upon the chinking sound
Of some vast treasure hidden under ground!
O were my pupil fairly knock'd o' th' head!
I should possess th' estate if he were dead.

DRYDEN.

WHERE Homer represents Phœnix, the tutor of Achilles, persuading his pupil to lay aside his resentments, and give himself up to the entreaties of his countrymen, the poet, in order to make him speak in character, ascribes to him a speech full of those fables and allegories which old men take delight in relating, and which are very proper for instruction. 'The gods, (says he) suffer themselves to be prevailed upon by entreaties. When mortals have offended them by their transgressions, they appease them by vows and sacrifices. You must know, Achilles, that Prayers are the daughters of Jupiter. They are crippled by fr—

quent kneeling, have their faces full of cares and wrinkles, and their eyes always cast towards heaven. They are constant attendants on the goddess Ate, and march behind her. This goddess walks forward with a bold and haughty air, and being very light of foot, runs through the whole earth, grieving and afflicting the sons of men. She gets the start of Prayers, who always follow her, in order to heal those persons whom she wounds. He who honours these daughters of Jupiter, when they draw near to him, receives great benefit from them; but as for him who rejects them, they entreat their father to give his orders to the goddess Ate to punish him for his hardness of heart.' This noble allegory needs but little explanation; for whether the goddess Ate signifies injury, as some have explained it; or guilt in general, as others; or divine justice, as I am the more apt to think; the interpretation is obvious enough.

I shall produce another heathen fable relating to prayers, which is of a more diverting kind. One would think by some passages in it, that it was composed by Lucian, or at least by some author who has endeavoured to imitate* his way of writing; but as dissertations of this nature are more curious than useful, I shall give my reader the fable, without any further inquiries after the author.

'Menippus the philosopher was a second time taken up into heaven by Jupiter, when for his entertainment he lifted up a trap-door that was placed by his footstool. At its rising, there issued through it such a din of cries as astonished the philosopher. Upon his asking what they meant, Jupiter told him they were the prayers that were sent up to him from the earth. Menippus, amidst the confusion of voices, which was so great that nothing less than the ear of Jove could distinguish them,

* Mr Addison had too good a mind to be a successful imitator of Lucian's free manner. He is seen to more advantage when he is copying Plato.—H.

heard the words, Riches, Honour, and Long Life, repeated in several different tones and languages. When the first hubbub of sounds was over, the trap-door being left open, the voices came up more separate and distinct. The first prayer was a very odd one, it came from Athens, and desired Jupiter to increase the wisdom and the beard of his humble supplicant. Menippus knew it by the voice to be the prayer of his friend Lycander the philosopher. This was succeeded by the petition of one who had just laden a ship, and promised Jupiter, if he took care of it, and returned it home again full of riches, he would make him an offering of a silver-cup. Jupiter thanked him for nothing; and bending down his ear more attentively than ordinary, heard a voice complaining to him of the cruelty of an Ephesian widow, and begging him to breed compassion in her heart: This, says Jupiter, is a very honest fellow, I have received a great deal of incense from him; I will not be so cruel to him as to hear his prayers. He was then interrupted with a whole volley of vows, which were made for the health of a tyrannical prince by his subjects, who prayed for him in his presence. Menippus was surprised, after having listened to prayers offered up with so much ardour and devotion, to hear low whispers from the same assembly, expostulating with Jove for suffering such a tyrant to live, and asking him how his thunder could lie idle? Jupiter was so offended at these prevaricating rascals, that he took down the first vows, and puffed away the last. The philosopher seeing a great cloud mounting upwards, and making its way directly to the trap-door, inquired of Jupiter what it meant. This, says Jupiter, is the smoke of a whole hecatomb that is offered me by the general of an army, who is very importunate with me to let him cut off an hundred thousand men that are drawn up in array against him: what does the impudent wretch think I see in him, to believe that I will make a sacrifice of so many mortals as good

as himself, and all this to his glory, forsooth? But hark, says Jupiter, there is a voice I never heard but in time of danger; it is a rogue that is shipwrecked in the Ionian sea: I saved him on a plank but three days ago, upon his promise to mend his manners; the scoundrel is not worth a groat, and yet has the impudence to offer me a temple if I will keep him from sinking——— But yonder, says he, is a special youth for you; he desires me to take his father, who keeps a great estate from him, out of the miseries of human life. The old fellow shall live till he makes his heart ache, I can tell him that for his pains. This was followed by the soft voice of a pious lady, desiring Jupiter that she might appear amiable and charming in the sight of her emperor. As the philosopher was reflecting on this extraordinary petition, there blew a gentle wind through the trap-door, which he at first mistook for a gale of zephyrs, but afterwards found it to be a breeze of sighs: they smelt strong of flowers and incense, and were succeeded by most passionate complaints of wounds and torments, fires and arrows, cruelty, despair, and death. Menippus fancied that such lamentable cries arose from some general execution, or from wretches lying under the torture; but Jupiter told him that they came up to him from the isle of Paphos, and that he every day received complaints of the same nature from that whimsical tribe of mortals who are called lovers. I am so trifled with, says he, by this generation of both sexes, and find it so impossible to please them, whether I grant or refuse their petitions, that I shall order a western wind for the future to intercept them in their passage, and blow them at random upon the earth. The last petition I heard was from a very aged man of near an hundred years old, begging but for one year more of life, and then promising to die contented. This is the rarest old fellow! says Jupiter. He has made this prayer to me for above twenty years together. When he was but fifty

years old, he desired only that he might live to see his son settled in the world; I granted it. He then begged the same favour for his daughter, and afterwards that he might see the education of a grandson: when all this was brought about, he puts up a petition that he might live to finish a house he was building. In short, he is an unreasonable old cur, and never wants an excuse; I will hear no more of him. Upon which he flung down the trap-door in a passion, and was resolved to give no more audiences that day.

Notwithstanding the levity of this fable,[a] the moral of it very well deserves our attention, and is the same with that which has been inculcated by Socrates and Plato, not to mention Juvenal and Persius,[1] who have each of them made the finest satire in their whole works upon this subject. The vanity of men's wishes, which are the natural prayers of the mind, as well as many of those secret devotions which they offer to the Supreme Being, are sufficiently exposed by it. Among other reasons for set forms of prayer, I have often thought it a very good one, that by this means the folly and extravagance of men's desires may be kept within due bounds, and not break out in absurd and ridiculous petitions on so great and solemn an occasion. I.

[1] Juvenal. Sat. x. imitated by Johnson in his celebrated 'Vanity of human wishes;' and Persius, Sat. ii.—G.

[a] *Levity of this fable.* This little apology shews that the author felt the impropriety of treating so serious a subject in Lucian's, that is, in a ludicrous manner.—H

No. 393. SATURDAY, MAY 31.

Nescio quâ præter solitum dulcedine lœti.
VIRG. Georg. i. 412.
Unusual sweetness purer joys inspires.

LOOKING over the letters that have been sent me, I chanced to find the following one, which I received about two years ago from an ingenious friend, who was then in Denmark.

Copenhagen, May, 1711.

"DEAR SIR,

"THE spring with you has already taken possession of the fields and woods: now is the season of solitude, and of moving complaints upon trivial sufferings: now the griefs of lovers begin to flow, and their wounds to bleed afresh. I too, at this distance from the softer climates, am not without my discontents at present. You perhaps may laugh at me for a most romantic wretch, when I have disclosed to you the occasion of my uneasiness; and yet I cannot help thinking my unhappiness real, in being confined to a region, which is the very reverse of Paradise. The seasons here are all of them unpleasant, and the country quite destitute of rural charms. I have not heard a bird sing, nor a brook murmur, nor a breeze whisper, neither have I been blest with the sight of a flowery meadow these two years. Every wind here is a tempest, and every water a turbulent ocean. I hope, when you reflect a little, you will not think the grounds of my complaint in the least frivolous and unbecoming a man of serious thought; since the love of woods, of fields and flowers, of rivers and fountains, seems to be a passion implanted in our natures the most early of any, even before the fair sex had a being. "I am, sir, &c.'

Supposed to have been written by Ambrose Philips, v. Tatler, No. 12, or by Mr. Molesworth, author of a 'History of Denmark.'—G.

Could I transport myself with a wish from one country to another, I should choose to pass my winter in Spain, my spring in Italy, my summer in England, and my autumn in France. Of all these seasons there is none that can vie with the spring for beauty and delightfulness. It bears the same figure among the seasons of the year, that the morning does among the divisions of the day, or youth among the stages of life. The English summer is pleasanter than that of any other country in Europe, on no other account but because it has a greater mixture of spring in it. The mildness of our climate, with those frequent refreshments of dews and rains that fall among us, keep up a perpetual chearfulness in our fields, and fill the hottest months of the year with a lively verdure.

In the opening of the spring, when all nature begins to recover herself, the same animal pleasure which makes the birds sing, and the whole brute creation rejoice, rises very sensibly in the heart of man. I know none of the poets who have observed so well as Milton those secret overflowings of gladness which diffuse themselves[a] throughout the mind of the beholder, upon surveying the gay scenes of nature; he has touched upon it twice or thrice in his Paradise Lost, and describes it very beautifully under the name of vernal delight, in that passage where he represents the devil himself as almost sensible of it.

> Blossoms and fruits at once of golden hue[1]
> Appear'd, with gay enamel'd colours mixt;
> On which the sun more glad impress'd his beams
> Than in fair evening cloud, or humid bow,
> When God hath shower'd the earth, so lovely seem'd
> That landscape: and of pure now purer air

[1] V. vol. i. p. 164. note.—G.

[a] *Overflowings which diffuse themselves.* The sense of the verb is anticipated in the substantive. He should either have said—*overflowings of gladness in the mind of the beholder,*—or, *sensations of gladness which diffuse themselves.*—H.

Meets his approach, and to the heart inspires
Vernal delight, and joy able to drive
All sadness, but despair, &c.

Many authors have written on the vanity of the creature, and represented the barrenness of every thing in this world, and its incapacity of producing any solid or substantial happiness. As discourses of this nature are very useful to the sensual and voluptuous; those speculations which shew the bright side of things, and lay forth those innocent entertainments which are to be met with among the several objects that encompass us, are no less beneficial to men of dark and melancholy tempers. It was for this reason that I endeavoured to recommend a chearfulness of mind in my two last Saturday's papers, and which I would still inculcate,[a] not only from the consideration of ourselves, and of that Being on whom we depend, nor[b] from the general survey of that universe in which we are placed at present, but from reflections on the particular season in which this paper is written. The creation is a perpetual feast to the mind of a good man, every thing he sees chears and delights him; Providence has imprinted so many smiles on nature, that it is impossible for a mind, which is not sunk in more gross and sensual delights, to take a survey of them without several secret sensations of pleasure. The Psalmist has in several of his divine poems celebrated those beautiful and agreeable scenes which make the heart glad, and produce in it that vernal delight which I have before taken notice of.

Natural philosophy quickens this taste of the creation, and renders it not only pleasing to the imagination, but to the under-

[a] It is hard to say, whether the amiable turn of the writer's mind, or the elegance of his genius, be more conspicuous in these three papers.—H.

[b] *Nor.* In beginning with "*not only,*" he precluded himself from the use of the disjunctive "*nor,*" and should have expressed himself thus—"*not only from the consideration* of ourselves, of that Being on whom we depend, and of that universe in which we are placed, *but,*" &c.—H.

standing. It does not rest in the murmur of brooks, and the melody of birds, in the shade of groves and woods, or in the embroidery of fields and meadows, but considers the several ends of Providence which are served by them, and the wonders of Divine Wisdom which appear in them. It heightens the pleasures of the eye, and raises such a rational admiration in the soul as is little inferior to devotion.

It is not in the power of every one to offer up this kind of worship to the great Author of nature, and to indulge these more refined meditations of heart, which are doubtless highly acceptable in his sight; I shall therefore conclude this short essay on that pleasure which the mind naturally conceives from the present season of the year, by the recommending of a practice for which every one has sufficient abilities.

I would have my readers endeavour to moralize this natural pleasure of the soul, and to improve this vernal delight, as Milton calls it, into a Christian virtue. When we find ourselves inspired with this pleasing instinct, this secret satisfaction and complacency arising from the beauties of the creation, let us consider to whom we stand indebted for all these entertainments of sense, and who it is that thus opens his hand and fills the world with good. The apostle instructs us to take advantage of our present temper of mind, to graft upon it such a religious exercise as is particularly conformable to it, by that precept which advises those who are sad to pray, and those who are merry to sing psalms. The chearfulness of heart which springs up in us from the survey of nature's works, is an admirable preparation for gratitude. The mind has gone a great way towards praise and thanksgiving, that is filled with such a secret gladness: a grateful reflection on the Supreme Cause who produces it, sanctifies it in the soul, and gives it its proper value. Such an habitual disposition of mind consecrates every field and wood turns an ordinary walk into a morn-

ing or evening sacrifice, and will improve those transient gleams of joy, which naturally brighten up and refresh the soul on such occasions, into an inviolable and perpetual state of bliss and happiness. I.

No. 397. THURSDAY, JUNE 5.

——————Dolor ipse disertum
Fecerat——————

OVID. Met. xiii. 223.

Her grief inspir'd me then with eloquence.

DRYDEN.

As the Stoic philosophers discard all passions in general, they will not allow a wise man so much as to pity the afflictions of another. 'If thou seest thy friend in trouble, (says Epictetus,) thou mayest put on a look of sorrow, and condole with him, but take care that thy sorrow be not real.' The more rigid of this sect would not comply so far as to shew even such an outward appearance of grief; but when one told them of any calamity that had befallen even the nearest of their acquaintance, would immediately reply, 'What is that to me?' If you aggravated the circumstances of the affliction, and shewed how one misfortune was followed by another, the answer was still, 'All this may be true, but what is it to me?'

For my own part, I am of opinion, compassion does not only refine and civilize human nature, but has something in it more pleasing and agreeable, than what can be met with in such an indolent happiness, such an indifference to mankind, as that in which the Stoics placed their wisdom. As love is the most delightful passion, pity is nothing else but love softened by a degree of sorrow: in short, it is a kind of pleasing anguish, as well

as generous sympathy, that knits mankind together, and blends them in the same common lot.

Those who have laid down rules for rhetoric or poetry, advise the writer to work himself up, if possible, to the pitch of sorrow which he endeavours to produce in others. There are none, therefore, who stir up pity so much as those who indite their own sufferings. Grief has a natural eloquence belonging to it, and breaks out in more moving sentiments than can be supplied by the finest imagination. Nature on this occasion dictates a thousand passionate things which cannot be supplied by art.

It is for this reason that the short speeches or sentences which we often meet with in histories, make a deeper impression on the mind of the reader, than the most laboured strokes in a well written tragedy. Truth and matter of fact sets the person actually before us in the one, whom fiction places at a greater distance from us in the other. I do not remember to have seen any ancient or modern story more affecting than a letter of Ann of Bologne, wife to King Henry the eighth, and mother to Queen Elizabeth, which is still extant in the Cotton library, as written by her own hand.

Shakespear himself could not have made her talk in a strain so suitable to her condition and character. One sees in it the expostulations of a slighted lover, the resentments of an injured woman, and the sorrows of an imprisoned queen. I need not acquaint my reader that this princess was then under prosecution for disloyalty to the king's bed, and that she was afterwards publicly beheaded upon the same account, though this prosecution was believed by many to proceed, as she herself intimates, rather from the king's love to Jane Seymour, than from any actual crime in Ann of Bologne.

Queen Ann Boleyn's last letter to King Henry.*

* Cotton Lib. Otho, C. 10.—H.

"SIR,

"YOUR grace's displeasure and my imprisonment, are things so strange unto me, as what to write, or what to excuse, I am altogether ignorant. Whereas you send unto me (willing me to confess a truth, and so obtain your favour) by such an one, whom you know to be mine ancient professed enemy. I no sooner received this message by him, than I rightly conceived your meaning; and if, as you say, confessing a truth, indeed, may procure my safety, I shall with all willingness and duty perform your command.

"But let not your grace ever imagine, that your poor wife will ever be brought to acknowledge a fault, where not so much as a thought thereof preceded. And to speak a truth, never prince had wife more loyal in all duty, and in all true affection, than you have ever found in Ann Boleyn: with which name and place I could willingly have contented myself, if God and your grace's pleasure had been so pleased. Neither did I at any time so far forget myself in my exaltation, or received queenship, but that I always looked for such an alteration as now I find; for the ground of my preferment being on no surer foundation than your grace's fancy, the least alteration I knew was fit and sufficient to draw that fancy to some other subject. You have chosen me, from a low estate, to be your queen and companion, far beyond my desert and desire. If then you found me worthy of such honour, good your grace let not any light fancy, or bad counsel of mine enemies, withdraw your princely favour from me; neither let that stain, that unworthy stain, of a disloyal heart towards your good grace, ever cast so foul a blot on your most dutiful wife, and the infant princess your daughter. Try me, good king, but let me have a lawful trial, and let not my sworn enemies sit as my accusers and judges; yea let me receive an open trial, for my truth shall fear no open shame; then shall you see either mine

innocency cleared, your suspicion and conscience satisfied, the ignominy and slander of the world stopped, or my guilt openly declared. So that whatsoever God or you may determine of me, your grace may be freed from an open censure, and mine offence being so lawfully proved, your grace is at liberty, both before God and man, not only to execute worthy punishment on me as an unlawful wife, but to follow your affection, already settled on that party, for whose sake I am now as I am, whose name I could some good while since have pointed unto, your grace being not ignorant of my suspicion therein.

But if you have already determined of me, and that not only my death, but an infamous slander must bring you the enjoying of your desired happiness; then I desire of God, that he will pardon your great sin therein, and likewise mine enemies, the instruments thereof; and that he will not call you to a strict account for your unprincely and cruel usage of me, at his general judgment seat, where both you and myself must shortly appear, and in whose judgment I doubt not (whatsoever the world may think of me) mine innocence shall be openly known and sufficiently cleared.

"My last and only request shall be, that myself may only bear the burthen of your grace's displeasure, and that it may not touch the innocent souls of those poor gentlemen who (as I understand) are likewise in strait imprisonment for my sake. If ever I have found favour in your sight, if ever the name of Ann Boleyn hath been pleasing in your ears, then let me obtain this request, and I will so leave to trouble your grace any further, with mine earnest prayers to the Trinity to have your grace in his good keeping, and to direct you in all your actions. From my dolorful prison in the Tower, this sixth of May.

"Your most loyal and ever faithful wife,

"ANN BOLEYN"

No. 399. SATURDAY, JULY 7.

Ut nemo in sese tentat descendere!
PERS. Sat. iv. 23.

None, none descends into himself, to find
The secret imperfections of his mind.
DRYDEN.

HYPOCRISY, at the fashionable end of the town, is very different from hypocrisy in the city. The modish hypocrite endeavours to appear more vicious than he really is, the other kind of hypocrite more virtuous. The former is afraid of every thing that has the shew of religion in it, and would be thought engaged in many criminal gallantries and amours, which he is not guilty of. The latter assumes a face of sanctity, and covers a multitude of vices under a seeming religious deportment.

But there is another kind of hypocrisy, which differs from both these, and which I intend to make the subject of this paper: I mean that hypocrisy, by which a man does not only deceive the world, but very often imposes on himself; that hypocrisy which conceals his own heart from him, and makes him believe he is more virtuous than he really is, and either not attend to his vices, or mistake even his vices for virtues. It is this fatal hypocrisy and self-deceit, which is taken notice of in these words, 'Who can understand his errors? cleanse thou me from secret faults.'

If the open professors of impiety deserve the utmost application and endeavours of moral writers to recover them from vice and folly, how much more may those lay a claim to their care and compassion, who are walking in the paths of death, while they fancy themselves engaged in a course of virtue! I shall endeavour, therefore, to lay down some rules for the discovery of those vices that lurk in the secret corners of the soul and to

shew my reader those methods by which he may arrive at a true and impartial knowledge of himself. The usual means prescribed for this purpose, are to examine ourselves by the rules which are laid down for our direction in sacred writ, and to compare our lives with the life of that person who acted up to the perfection of human nature, and is the standing example, as well as the great guide and instructor, of those who receive his doctrines. Though these two heads cannot be too much insisted upon, I shall but just mention them, since they have been handled by many great and eminent writers.

I would therefore propose the following methods to the consideration of such as would find out their secret faults, and make a true estimate of themselves.

In the first place, let them consider well what are the characters which they bear among their enemies. Our friends very often flatter us, as much as our own hearts. They either do not see our faults, or conceal them from us, or soften them by their representations, after such a manner, that we think them too trivial to be taken notice of. An adversary, on the contrary, makes a stricter search into us, discovers every flaw and imperfection in our tempers, and [a] though his malice may set them in too strong a light, it has generally some ground for what it advances. A friend exaggerates a man's virtues, an enemy inflames his crimes. A wise man should give a just attention to both of them, so far as they may tend to the improvement of the one, and diminution of the other. Plutarch has written an essay on the benefits which a man may receive from his enemies, and, among the good fruits of enmity, mentions this in particular, that by the reproaches which it casts upon us we see the worst side of

[a] *And.* *And* connects the subsequent verb *has*, with the preceding verbs *makes*, and *discovers*.—The whole should have run thus, "and though his malice may set them in too strong a light, has generally some ground for what *he* advances."—H.

ourselves, and open our eyes to several blemishes and defects in our lives and conversations, which we should not have observed, without the help of such ill-natured monitors.

In order likewise to come at a true knowledge of ourselves, we should consider on the other hand how far we may deserve the praises and approbations which the world bestows upon us, whether the actions they celebrate proceed from laudable and worthy motives, and how far we are really possessed of the virtues which gain us applause amongst those with whom we converse. Such a reflection is absolutely necessary, if we consider how apt we are either to value or condemn ourselves by the opinions of others, and to sacrifice the report of our own hearts to the judgment[a] of the world.

In the next place, that we may not deceive ourselves in a point of so much importance, we should not lay too great a stress on any supposed virtues we possess that are of a doubtful nature: and such we may esteem all those in which multitudes of men dissent from us, who are as good and wise as ourselves. We should always act with great cautiousness and circumspection, in points where it is not impossible that we may be deceived. Intemperate zeal, bigotry, and persecution, for any party or opinion, how praise-worthy soever they may appear to weak men of our own principles, produce infinite calamities among mankind, and are highly criminal in their own nature; and yet how many persons eminent for piety suffer such monstrous and absurd principles of action to take root in their minds under the colour of virtues? For my own part, I must own I never yet knew any party so just and reasonable, that a man could follow it in its height and violence, and at the same time be innocent.

[a] *Report—judgment.* I would rather transpose these two words, and say, "*the judgment of our own hearts to the report of the world.*" The world reports, but the heart judges.—H.

We should likewise be very apprehensive of those actions which proceed from natural constitution, favourite passions, particular education, or whatever promotes our worldly interest or advantage. In these and the like cases, a man's judgment is easily perverted, and a wrong bias hung upon his mind. These are the inlets of prejudice, the unguarded avenues of the mind, by which a thousand errors and secret faults find admission, without being observed or taken notice of. A wise man will suspect those actions to which he is directed by something besides reason and always apprehend some concealed evil in every resolution that is of a disputable nature, when it is conformable to his particular temper, his age, or way of life, or when it favours his pleasure or his profit.

There is nothing of greater importance to us, than thus diligently to sift our thoughts, and examine all these dark recesses of the mind, if we would establish our souls in such a solid and substantial virtue, as will turn to account in that great day, when it must stand the test of infinite wisdom and justice.

I shall conclude this essay with observing, that the two kinds of hypocrisy I have here spoken of, namely, that of deceiving the world, and that of imposing on ourselves, are touched with wonderful beauty in the hundred thirty ninth psalm. The folly of the first kind of hypocrisy is there set forth by reflections on God's omniscience and omnipresence, which are celebrated in as noble strains of poetry as any other I ever met with, either sacred or profane. The other kind of hypocrisy, whereby a man deceives himself, is intimated in the two last verses, where the psalmist addresses himself to the great searcher of hearts in that emphatical petition; 'Try me, O God, and seek the ground of my heart: prove me, and examine my thoughts. Look well if there be any way of wickedness in me, and lead me in the way everlasting.'

L

No. 403 THURSDAY, JUNE 12.

Qui mores hominum multorum vidit——
HOR. Ars Poet. 142.
Who many towns and change of manners saw.
ROSCOMMON.

WHEN I consider this great city in its several quarters and divisions, I look upon it as an aggregate of various nations, distinguished from each other by their respective customs, manners, and interests. The courts of two countries do not so much differ from one another, as the court and city in their peculiar ways of life and conversation. In short, the inhabitants of St. James's, notwithstanding they live under the same laws, and speak the same language, are a distinct people from those of Cheapside, who are likewise removed from those of the Temple on the one side, and those of Smithfield on the other, by several climates and degrees in their way of thinking and conversing together.

For this reason, when any public affair is upon the anvil, I love to hear the reflections that arise upon it in the several districts and parishes of London and Westminster, and to ramble up and down a whole day together, in order to make myself acquainted with the opinions of my ingenious countrymen. By this means I know the faces of all the principal politicians within the bills of mortality; and as every coffee-house has some particular statesman belonging to it, who is the mouth of the street where he lives, I always take care to place myself near him, in order to know his judgment on the present posture of affairs. The last progress that I made with this intention, was about three months ago, when we had a current report of the king of France's death. As I foresaw this would produce a new face of things in Europe, and many curious speculations in our British coffee-houses I was

very desirous to learn the thoughts of our most eminent politicians on that occasion.

That I might begin as near the fountain head as possible, I first of all called in at St. James's, where I found the whole outward room in a buzz of politics. The speculations were but very indifferent towards the door, but grew finer as you advanced to the upper end of the room, and were so very much improved by a knot of theorists, who sat in the inner room, within the steams of the coffee-pot, that I there heard the whole Spanish monarchy disposed of, and all the line of Bourbon provided for, in less than a quarter of an hour.

I afterwards called in at Giles's, where I saw a board of French gentlemen sitting upon the life and death of their *Grand Monarque.* Those among them who had espoused the Whig interest, very positively affirmed, that he departed this life about a week since, and therefore proceeded without any further delay to the release of their friends on the gallies, and to their own re-establishment; but finding they could not agree among themselves, I proceeded on my intended progress.

Upon my arrival at Jenny Man's, I saw an alert young fellow that cocked his hat upon a friend of his who entered just at the same time with myself, and accosted him after the following manner. 'Well Jack, the old prig is dead at last. Sharp's the word Now or never boy. Up to the walls of Paris directly.' With several other deep reflections of the same nature.

I met with very little variation in the politics between Charing-Cross and Covent-Garden. And upon my going into Will's, I found their discourse was gone off from the death of the French king to that of Monsieur Boileau, Racine, Corneille, and several other poets, whom they regretted on this occasion, as persons who would have obliged the world with very noble elegies on the death of so great a prince, and so eminent a patron of learning.

At a coffee-house near the Temple, I found a couple of young gentlemen engaged very smartly in a dispute on the succession to the Spanish monarchy. One of them seemed to have been retained as advocate for the Duke of Anjou, the other for his Imperial Majesty. They were both for regulating the title to that kingdom by the statute laws of England; but finding them going out of my depth, I passed forward to Paul's Church-Yard, where I listened with great attention to a learned man, who gave the company an account of the deplorable state of France during the minority of the deceased king.

I then turned on my right hand into Fish-Street, where the chief politician of that quarter, upon hearing the news, (after having taken a pipe of tobacco, and ruminating for some time) 'If, (says he,) the king of France is certainly dead, we shall have plenty of mackerel this season; our fishery will not be disturbed by privateers, as it has been for these ten years past.' He afterwards considered how the death of this great man would affect our pilchards, and by several other remarks infused a general joy into his whole audience.

I afterwards entered a bye coffee-house that stood at the upper end of a narrow lane, where I met with a Nonjuror, engaged very warmly with a Laceman who was the great support of a neighbouring conventicle. The matter in debate was, whether the late French king was most like Augustus Cæsar or Nero. The controversy was carried on with great heat on both sides, and as each of them looked upon me very frequently during the course of their debate, I was under some apprehension that they would appeal to me, and therefore laid down my penny at the bar, and made the best of my way to Cheapside.

I here gazed upon the signs for some time before I found one to my purpose. The first object I met in the coffee-room was a person who expressed a great grief for the death of the French

king; but upon his explaining himself, I found his sorrow did not arise from the loss of the monarch, but for his having sold out of the bank about three days before he heard the news of it: upon which a haberdasher, who was the oracle of the coffee-house, and had his circle of admirers about him, called several to witness that he had declared his opinion above a week before, that the French king was certainly dead; to which he added, that considering the late advices we had received from France, it was impossible that it could be otherwise. As he was laying these together, and dictating to his hearers with great authority, there came in a gentleman from Garraway's, who told us that there were several letters from France just come in, with advice that the king was in good health, and was gone out a hunting the very morning the post came away: upon which the haberdasher stole off his hat that hung upon a wooden peg by him, and retired to his shop with great confusion. This intelligence put a stop to my travels, which I had prosecuted with much satisfaction; not being a little pleased to hear so many different opinions upon so great an event, and to observe how naturally upon such a piece of news every one is apt to consider it with a regard to his own particular interest and advantage L.

No. 405. SATURDAY, JUNE 14.

Οἱ δὲ παντμέριοι μολπῇ θεὸν ἱλάσκοντο,
Καλὸν ἀείδοντες παιήονα κοῦροι Ἀχαιῶν,
Μέλποντες Ἑκάεργον· ὁ δὲ φρένα τέρπετ' ἀκούων.
Hom. Il. i. 472.

With hymns divine the joyous banquet ends;
The Pæans lengthen'd till the sun descends:
The Greeks restor'd the grateful notes prolong;
Apollo listens and approves the song.
Pope.

I am very sorry to find, by the opera-bills for this day that we are likely to lose the greatest performer in dramatic music that is now living, or that perhaps ever appeared upon a stage. I need not acquaint my reader that am I speaking of Signior Nicolini.[1] The town is highly obliged to that excellent artist, for having shewn us the Italian music in its perfection, as well as for that generous approbation he lately gave to an opera of our own country, in which the composer endeavoured to do justice to the beauty of the words, by following that noble example, which has been set him by the greatest foreign masters in that art.

I could heartily wish there was the same application and endeavours to cultivate and improve our church-music, as have been lately bestowed on that of the stage. Our composers have one very great incitement to it: they are sure to meet with excellent words, and, at the same time, a wonderful variety of them. There is no passion that is not finely expressed in those parts of the inspired writings, which are proper for divine songs and anthems.

There is a certain coldness and indifference in the phrases of our European languages, when they are compared with the oriental forms of speech; and it happens very luckily, that the Hebrew

[1] V. No.

idioms run into the English tongue with a particular grace and beauty. Our language has received innumerable elegancies and improvements, from that infusion of Hebraisms, which are derived to it out of the poetical passages in h'' writ. They give a force and energy to our expressions, warm and animate our language, and convey our thoughts in more ardent and intense phrases, than any that are to be met with in our own tongue. There is something so pathetic in this kind of diction, that it often sets the mind in a flame, and makes our hearts burn within us. How cold and dead does a prayer appear, that is composed in the most elegant and polite forms of speech, which are natural to our tongue, when it is not heightened by that solemnity of phrase, which may be drawn from the sacred writings. It has been said by some of the ancients, that if the gods were to talk with men, they would certainly speak in Plato's style; but I think we may say, with justice, that when mortals converse with their Creator, they cannot do it in so proper a style as in that of the holy Scriptures.

If any one would judge of the beauties of poetry that are to be met with in the divine writings, and examine how kindly the Hebrew manners of speech mix and incorporate with the English language; after having perused the book of Psalms, let him read a literal translation of Horace or Pindar. He will find in these two last such an absurdity and confusion of style, with such a comparative poverty of imagination, as will make him very sensible of what I have been here advancing.

Since we have therefore such a treasury of words, so beautiful in themselves, and so proper for the airs of music, I cannot but wonder that persons of distinction should give so little attention and encouragement to that kind of music, which would have its foundation in reason, and which would improve our virtue in proportion as it raised our delight. The passions that are ex-

cited by ordinary compositions, generally flow from such silly and absurd occasions, that a man is ashamed to reflect upon them seriously: but the fear, the love, the sorrow, the indignation that are awakened in the mind by hymns and anthems, make the heart better, and proceed from such causes as are altogether reasonable and praise-worthy. Pleasure and duty go hand in hand, and the greater our satisfaction is, the greater is our religion.

Music among those who were styled the chosen people, was a religious art. The songs of Sion, which we have reason to believe were in high repute among the courts of the eastern monarchs, were nothing else but psalms and pieces of poetry that adored or celebrated the Supreme Being. The greatest conqueror in this holy nation, after the manner of the old Grecian lyrics, did not only compose the words of his divine odes, but generally set them to music himself: after which, his works, though they were consecrated to the tabernacle, became the national entertainment, as well as the devotion of his people.

The first original of the drama was a religious worship consisting only of a chorus, which was nothing else but an hymn to a deity. As luxury and voluptuousness prevailed over innocence and religion, this form of worship degenerated into tragedies; in which however the chorus so far remembered its first office, as to brand every thing that was vicious, and recommend every thing that was laudable, to intercede with heaven for the innocent, and to implore its vengeance on the criminal.

Homer and Hesiod intimate to us how this art should be applied, when they represent the muses as surrounding Jupiter, and warbling their hymns about his throne. I might shew, from innumerable passages in ancient writers, not only that vocal and instrumental music were made use of in their religious worship, but that their most favourite diversions were filled with songs and hymns to their respective deities. Had we frequent exter-

tainments of this nature among us, they would not a little purify and exalt our passions, give our thoughts a proper turn, and cherish those divine impulses in the soul, which every one feels that has not stifled them by sensual and immoderate pleasures.

Music, when thus applied, raises noble hints in the mind of the hearer, and fills it with great conceptions. It strengthens devotion, and advances praise into rapture. It lengthens out every act of worship, and produces more lasting and permanent impressions in the mind, than those which accompany any transient form of words that are uttered in the ordinary method of religious worship. O.

No. 407. TUESDAY, JUNE 17.

——abest facundis gratia dictis.
OVID. Met. xiii. 127.
Eloquent words a graceful manner want.

MOST foreign writers who have given any character of the English nation, whatever vices they ascribe to it, allow, in general, that the people are naturally modest. It proceeds, perhaps, from this our national virtue, that our orators are observed to make use of less gesture or action than those of other countries. Our preachers stand stock-still in the pulpit, and will not so much as move a finger to set off the best sermons in the world. We meet with the same speaking statues at our bars, and in all public places of debate. Our words flow from us in a smooth continued stream, without those strainings of the voice, motions of the body, and majesty of the hand, which are so much celebrated in the orators of Greece and Rome. We can talk of life and death in cold blood, and keep our temper in a discourse which turns upon every thing that is dear to us. Though our

zeal breaks out in the finest tropes and figures, it is not able to stir a limb about us. I have heard it observed more than once by those who have seen Italy, that an untravelled Englishman cannot relish all the beauties of Italian pictures, because the postures which are expressed in them are often such as are peculiar to that country. One who has not seen an Italian in the pulpit, will not know what to make of that noble gesture in Raphael's picture of St. Paul preaching at Athens, where the apostle is represented as lifting up both his arms, and pouring out the thunder of his rhetoric amidst an audience of pagan philosophers.

It is certain that proper gestures and vehement exertions of the voice cannot be too much studied by a public orator. They are a kind of comment to what he utters, and enforce every thing he says, with weak hearers, better than the strongest argument he can make use of. They keep the audience awake, and fix their attention to what is delivered to them, at the same time that they shew the speaker is in earnest, and affected himself with what he so passionately recommends to others. Violent gesture and vociferation naturally shake the hearts of the ignorant, and fill them with a kind of religious horror. Nothing is more frequent than to see women weep and tremble at the sight of a moving preacher, though he is placed quite out of their hearing; as in England we very frequently see people lulled asleep with solid and elaborate discourses of piety, who would be warmed and transported out of themselves by the bellowings and distortions of enthusiasm.

If nonsense, when accompanied with such an emotion of voice and body, has such an influence on men's minds, what might we not expect from many of those admirable discourses which are printed in our tongue, were they delivered with a becoming fervour, and with the most agreeable graces of voice and gesture?

We are told, that the great Latin orator very much impaired

his health by this *laterum contentio*, this vehemence of action, with which he used to deliver himself. The Greek orator was likewise so very famous for this particular in rhetoric, that one of his antagonists, whom he had banished from Athens, reading over the oration which had procured his banishment, and seeing his friends admire it, could not forbear asking them, if they were so much affected by the bare reading of it, how much more they would have been alarmed, had they heard him actually throwing out such a storm of eloquence?

How cold and dead a figure, in comparison of these two great men, does an orator often make at the British bar, holding up his head with the most insipid serenity, and stroking the sides of a long wig that reaches down to his middle? The truth of it is, there is often nothing more ridiculous than the gestures of an English speaker; you see some of them running their hands into their pockets as far as ever they can thrust them, and others looking with great attention on a piece of paper that has nothing written in it; you may see many a smart rhetorician turning his hat in his hands, moulding it into several different cocks, examining sometimes the lining of it, and sometimes the button, during the whole course of his harangue. A deaf man would think he was cheapening a beaver, when perhaps he is talking of the fate of the British nation. I remember, when I was a young man, and used to frequent Westminster-hall, there was a counsellor who never pleaded without a piece of pack-thread in his hand, which he used to twist about a thumb, or a finger, all the while he was speaking: the wags of those days used to call it the thread of his discourse, for he was not able to utter a word without it. One of his clients, who was more merry than wise, stole it from him one day in the midst of his pleading, but he had better have let it alone, for he lost his cause by his jest.

I have all along acknowledged myself to be a dumb man, and

therefore may be thought a very improper person to give rules for oratory; but I believe every one will agree with me in this, that we ought either to lay aside all kinds of gesture, (which seems to be very suitable to the genius of our nation) or at least to make use of such only as are graceful and expressive. O.

No. 409. THURSDAY, JUNE 19.

——— Musseo contingere cuncta lepore.
LUCR.
To grace each subject with enliv'ning wit.

GRATIAN very often recommends the fine taste, as the utmost perfection of an accomplished man.[1] As this word arises very often in conversation, I shall endeavour to give some account of it, and to lay down rules how we may know whether we are possessed of it, and how we may acquire that fine taste of writing, which is so much talked of among the polite world.

Most languages make use of this metaphor, to express that faculty of the mind, which distinguishes all the most concealed faults and nicest perfections in writing. We may be sure this metaphor would not have been so general in all tongues, had there not been a very great conformity between that mental taste, which is the subject of this paper, and that sensitive taste which gives us a relish of every different flavour that affects the palate Accordingly we find, there are as many degrees of refinement in the intellectual faculty, as in the sense, which is marked out by this common denomination.

I knew a person who possessed the one in so great a perfection, that after having tasted ten different kinds of tea, he would

[1] V. Nos. 293–379. Guard. 24.—C.

distinguish, without seeing the colour of it, the particular so which was offered him; and not only so, but any two sorts them that were mixt together in an equal proportion; nay, he l carried the experiment so far, as upon tasting the composit of three different sorts, to name the parcels from whence three several ingredients were taken. A man of a fine taste writing will discern, after the same manner, not only the gene beauties and imperfections of an author, but discover several ways of thinking and expressing himself, which diver him from all other authors, with the several foreign infusions thought and language, and the particular authors from wh they were borrowed.

After having thus far explained what is generally meant b fine taste in writing, and shewn the propriety of the metap which is used on this occasion, I think I may define it to be 't faculty of the soul, which discerns the beauties of an author w pleasure and the imperfections with dislike.' If a man wo know whether he is possessed of this faculty, I would have h read over the celebrated works of antiquity, which have st the test of so many different ages and countries; or those wo among the moderns, which have the sanction of the politer p of our contemporaries. If upon the perusal of such writings does not find himself delighted in an extraordinary manner, or upon reading the admired passages in such authors, he find coldness and indifference in his thoughts, he ought to conclu not (as is too usual among tasteless readers) that the aut wants those perfections which have been admired in him, that he himself wants the faculty of discovering them.

He should in the second place, be very careful to obser whether he tastes the distinguishing perfections, or, if I may allowed to call them so, the specific qualities of the author wh he peruses; whether he is particularly pleased with Livy for

manner of telling a story, with Sallust for his entering into those internal principles of action which arise from the characters and manners of the persons he describes, or with Tacitus for his displaying those outward motives of safety and interest, which give birth to the whole series of transactions which he relates.

He may likewise consider, how differently he is affected by the same thought, which presents itself in a great writer, from what he is when he finds it delivered by a person of an ordinary genius. For there is as much difference in apprehending a thought clothed in Cicero's language, and that of a common author, as in seeing an object by the light of a taper, or by the light of the sun.

It is very difficult to lay down rules for the acquirement[a] of such a taste as that I am here speaking of. The faculty must in some degree be born with us, and it very often happens, that those who have other qualities in perfection, are wholly void of this. One of the most eminent mathematicians of the age has assured me, that the greatest pleasure he took in reading Virgil, was in examining Æneas his voyage by the map; as I question not but many a modern compiler of history, would be delighted with little more in that divine author, than in the bare matters of fact.

But notwithstanding this faculty must in some measure be born with us, there are several methods for cultivating and improving it, and without which it will be very uncertain, and of little use to the person that possesses it. The most natural method for this purpose is, to be conversant among the writings of the most polite authors. A man who has any relish for fine writing,[b] either discovers new beauties, or receives stronger im-

[a] *Acquirement.* We now say *acquisition*, and not *acquirement*. It is a good general rule, to avoid all substantives ending in *ment* or *ess*.—H.

[b] *A man who has any relish for fine writing* This mystery of fine

pressions from the masterly strokes of a great author every time he peruses him: besides that he naturally wears himself into the same manner of speaking and thinking.

writing (more talked of than understood) consists chiefly in *three* things. 1. In a choice of *fit* terms. 2. In such a *construction* of them, as agrees to the grammar of the language, in which we write. And 3. In a pleasing *order and arrangement* of them. By the *first* of these qualities, a style becomes, what we call, *elegant:* by the *second, exact:* and, by the *third, harmonious.* Each of these qualities may be possessed, by itself; but they must concur, to form a finished style.

Mr. Addison was the *first*, and is still, perhaps, the *only*, English writer, in whom these three requisites are found together, in, almost, an equal degree of perfection. It is, indeed, one purpose of these cursory notes, to shew, that, in some few instances, he has transgressed, or rather, neglected the strict rules of *grammar;* which yet, in general, he observes with more care than any other of our writers. But, in *the choice of his terms*, (which is the most essential point of all) and *in the numbers of his style*, he is almost faultless, or rather, admirable.

It will not be easy for the reader to comprehend the merit of Mr. Addison's prose, in these three respects, if he has not been conversant in the best rhetorical writings of the ancients; and especially in those parts of Cicero's and Quinctilian's works, which treat of what they call *composition* But, because the *harmony* of his style is exquisite, and this praise is peculiar to himself, it may be worth while to consider, in what it chiefly consists.

1. This secret charm of *numbers* is effected by a certain arrangement of words, in the *same sentence:* that is, by putting such words together, as read easily, and are pronounced without effort; while, at the same time, they are so tempered by different *sounds* and *measures*, as to affect the ear with a sense of *variety*, as well as sweetness. As, to take the first sentence in the following essay: "*Our sight is the most perfect and most delightful of all our senses.*" If you alter it thus:—"Our sight is the *perfectest* and most delightful of all our senses." Though the change be only of one word, the difference is very sensible; *perfectest*, being a word of difficult pronunciation, and rendered still harsher by the subsequent word *most*, which echoes to the termination *est.*

Or, again, read thus—"Our sight is the most perfect and most *pleasing* of all our senses."—Here, the predominance of the vowel *e*, and the alliteration of the two adjectives, *perfect* and *pleasing*, with the repetition of the superlative sign "*most*," occasions too great a *sameness* or similarity of sound in the constituent parts of this sentence.

Lastly, read thus:—"Our sight is the most *compleat* and most delightful *sense we have.*"—But then you hurt the measure or *quantity*, which, in our language, is determined by the accent: as will appear from observing of what *feet* either sentence consists.

"Oŭr sight-ĭs thĕ mōst-cŏmplēte-ănd mōst-dĕlight-fŭl sĕnse-wĕ hăve." Here, except the second foot, which is an anapæst, the rest are all of one kind, *i. e.* iambics. Read now with Mr. Addison—"Oŭr sight-ĭs thĕ mōst-pĕrfĕct-ănd mōst dĕlight-fŭl ŏf āll-oŭr sĕnsĕs."—And you see how the rhythm is varied by the intermixture of other feet, besides that the short redundant syllable, *sĕs*, gives to the close, a slight and negligent air, which has a better effect, in this place, than the proper iambic foot.

Conversation with men of a polite genius is another method of improving our natural taste. It is impossible for a man of the greatest parts to consider any thing in its whole extent, and

2. A sentence may be of a *considerable length:* and then the rhythm arises from such a composition, as breaks the whole into different parts; and consults at the same time, the melodious flow of each. As in the second period of the same paper.—"It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action without being tired or satiated with its proper enjoyments."

A single sentence should rarely consist of more than three members, and the rhythm is most complete, when these rise upon, and exceed, each other in length and fulness of sound, till the whole is rounded by a free and measured close. In this view, the rhythm of the sentence here quoted, might be improved by shortening the first member, or lengthening the second, as thus:—"it fills the mind with the most ideas, converses with its objects at the greatest distance," &c. Or thus—"it fills the mind with the largest variety of ideas, has the advantage of conversing with its objects at the greatest distance," &c.

These alterations are suggested only to explain my meaning, and not to intimate, that there is any fault in the sentence, as it now stands. It is not necessary; nay it would be wrong, to tune every period into the completest harmony: I would only signify to the reader, what that arrangement of a complicated period is, in which the harmony is most complete. We have numberless instances in Mr. Addison's writings; as in the next of his papers on the imagination—"the eye has room to range abroad, to expatiate at large on the immensity of its views, and to lose itself amidst the variety of objects that offer themselves to its observation."

The instance, here given, is liable to no objection. But there is danger, no doubt, lest this attention to rhythm should betray the writer, insensibly, into some degree of languor and redundancy in his expression. And it cannot be denied, that Mr. Addison himself has, sometimes, fallen into this trap. But the *general rule* holds, nevertheless; and care is only to be taken, that in aiming at a beauty of one kind, we do not overlook another of equal, or, as in this case, of greater importance.

What has been said, may enable the reader to collect the rule in shorter sentences, or in sentences *otherwise* constructed.

3. The rhythm of several sentences, combined together into one *paragraph*, is produced, in like manner, by providing that the several sentences shall differ from each other in the *number* of component parts, or in the *extent* of them, if the number be the same, or in the run and *construction* of the parts, where they are of the like extent. The same care must, also, be taken, to close the *paragraph*, as the *complex sentence*, with a gracious and flowing termination. Consider the *whole first* paragraph of the paper we have now before us, and you will not find two sentences corresponding to each other in all respects. Each is varied from the rest; and the conclusion fills the ear, as well as completes the sense.

Something like the same attention must be had, in disposing the several paragraphs of the same *paper*, as in arranging the several periods of the same *paragraph*.

But, "*verbum sapienti.*" The charm of Mr. Addison's prose consists

in all its variety of lights. Every man, besides those general observations which are to be made upon an author, forms several reflections that are peculiar to his own manner of thinking; so that conversation will naturally furnish us with hints which we did not attend to, and make us enjoy other men's parts and reflections as well as our own. This is the best reason I can give for the observation which several have made, that men of great genius in the same way of writing seldom rise up singly, but at certain periods of time appear together, and in a body; as they did at Rome in the reign of Augustus, and in Greece about the age of Socrates. I cannot think that Corneille, Racine, Moliere, Boileau, la Fontaine, Bruyere, Bossu, or the Daciers, would have written so well as they have done, had they not been friends and contemporaries.

It is likewise necessary for a man who would form to himself a finished taste of good writing, to be well versed in the works of the best critics both ancient and modern. I must confess that I could wish there were authors of this kind, who, beside the mechanical rules which a man of very little taste may discourse upon, would enter into the very spirit and soul of fine writing, and shew us the several sources of that pleasure which rises in the

very much in the dexterous application of these rules, or rather, in consulting his *ear*, which led him instinctively to the practice, from which these rules are drawn.

If it be asked, whether the harmony of his prose be capable of improvement, I think we may say in general, that with regard to this way of writing, in short essays to which Mr. Addison's style is adapted, and *for* which it was formed, it is not. There is, with the utmost melody, all the *variety of composition* (which answers to what we call the *pause*, in good poetry) which the nature of these writings demands. In works of another length and texture, the harmony would be improved in various ways; and even by the very transgression of these rules.

Every kind of writing has a style of its own, and a *good ear* formed on the several principles of numerous composition, will easily direct how, and in what manner, to suit the rhythm to the subject, and the occasion. There is no doubt that, what is exquisite in one mode of writing, would be finical in another. It is enough to say, that the rhythm of these essays, called *Spectators*, is wonderfully pleasing, and perhaps, perfect in its kind.—H.

mind upon the perusal of a noble work. Thus although in poetry it be absolutely necessary that the unities of time, place, and action, with other points of the same nature, should be thoroughly explained and understood; there is still something more essential to the art, something that elevates and astonishes the fancy, and gives a greatness of mind to the reader, which few of the critics besides Longinus have considered.

Our general taste in England is for epigram, turns of wit, and forced conceits, which have no manner of influence, either for the bettering or enlarging the mind of him who reads them, and have been carefully avoided by the greatest writers, both among the ancients and moderns. I have endeavoured in several of my speculations to banish this Gothic taste, which has taken possession among us. I entertained the town, for a week together, with an essay upon wit, in which I endeavoured to detect several of those false kinds which have been admired in the different ages of the world; and at the same time to shew wherein the nature of true wit consists. I afterwards gave an instance of the great force which lies in a natural simplicity of thought to affect the mind of the reader, from such vulgar pieces as have little else besides this single qualification to recommend them. I have likewise examined the works of the greatest poet which our nation or perhaps any other has produced, and particularized most of those rational and manly beauties which give a value to that divine work. I shall next Saturday enter upon an essay on 'the pleasures of the imagination,' which, though it shall consider that subject at large, will perhaps suggest to the reader what it is that gives a beauty to many passages of the finest writers both in prose and verse. As an undertaking of this nature is entirely new, I question not but it will be received with candour. O.

No. 411. SATURDAY, JUNE 21.[1]

PLEASURES OF THE IMAGINATION.

'The perfection of our sight above our other senses. The pleasures of the imagination arise originally from sight. The pleasures of the imagination divided under two heads. The pleasures of the imagination in some respects equal to those of the understanding. The extent of the pleasures of the imagination. The advantages a man receives from a relish of these pleasures. In what respect they are preferable to those of the understanding.'

Avia Pieridum peragro loca, nullius ante
Trita solo; juvat integros accedere fontes;
Atque haurire:——

LUCR. i. 925.

——Inspir'd I trace the muses' seats,
Untrodden yet; 'tis sweet to visit first
Untouch'd and virgin streams, and quench my thirst.

CREECH.

[a] OUR sight is the most perfect and most delightful of all our senses. It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action without being tired or satiated with its proper enjoyments. The sense of feeling can indeed give us a notion of extension, shape, and all other ideas that enter at the eye, except colours; but at the same time it is very much straitened and confined in its operations, to [b] the number, bulk, and distance of

[1] These papers suggested Akenside's beautiful poem on 'The Pleasures of the Imagination,' and were selected by Blair for a minute examination of Addison's style in his Lectures on Rhetoric, &c. (lect. xx. et seq.) The reader who wishes to form a correct estimate of their philosophical merit, will do well to compare them with the seventh chapter of Stewart's Elements of the Phil. of the Human Mind, and Brown's twentieth lecture.—G.

[a] This essay on the pleasures of the imagination, is by far the most masterly of all Mr. Addison's critical works. The scheme of it, as the motto to this introductory paper intimates, is original; and the style is finished with so much ease, as to merit the best attention of the reader. Some inaccuracies of expression have, however, escaped the elegant writer and these, as we go along, shall be pointed out.—H.

[b] He should have said, *with regard to*.—H.

its particular objects. Our sight seems designed to supply all these defects, and may be considered as a more delicate and diffusive kind of touch, that spreads itself over an infinite multitude of bodies, comprehends the largest figures, and brings into our reach some of the most remote parts of the universe.

It is this sense which furnishes the imagination with its ideas; so that by the pleasures of the imagination or fancy[1] (which I shall use promiscuously) I here mean such as arise from visible objects, either when we have them actually in our view, or when we call up their ideas into our minds by paintings, statues, descriptions, or any the like occasion. We cannot, indeed, have a single image in the fancy that did not make its first entrance through the sight; but we have the power of retaining, altering, and compounding those images, which we have once received, into all the varieties of picture and vision that are most agreeable to the imagination; for by this faculty a man in a dungeon is capable of entertaining himself with scenes and landscapes more beautiful than any that can be found in the whole compass of nature.

There are few words in the English language which are employed in a more loose and uncircumscribed sense than those of [illegible]y and the imagination. I therefore thought it necessary to fix and determine the notion of these two words, as I intend to make use of them in the thread of my following speculations, that the reader may conceive rightly what is the subject which I proceed upon. I must therefore desire him to remember, that by the pleasures of the imagination, I mean only such pleasures as arise originally from sight, and that I divide these pleasures into

[1] Philosophers, since Stewart, have made a distinction between fancy and imagination, which was unknown to Addison. A brief sketch of modern opinions upon this subject is given in Mahan's Intellectual Philosophy,' ch. xi.—G.

two kinds: my design being first of all to discourse of those primary pleasures of the imagination, which entirely proceed from such objects as are before our eyes; and in the next place to speak of those secondary pleasures of the imagination which flow from the ideas of visible objects, when the objects are not actually before the eye, but are called up into our memories, or formed into agreeable visions of things that are either absent or fictitious.[1]

The pleasures of the imagination, taken in their full extent, are not so gross as those of sense, nor so refined as those of the understanding. The last are, indeed, *more preferable*,[a] because they are founded on some new knowledge or improvement in the mind of man; yet it must be confest, that those of the imagination are as great and as transporting as the other. A beautiful prospect delights the soul, as much as a demonstration; and a description in Homer has charmed more readers than a chapter in Aristotle. Besides, the pleasures of the imagination have this advantage above those of the understanding, that they are more obvious, and more easy to be acquired. It is but opening the eye, and the scene enters. The colours paint themselves on the fancy, with very little attention of thought or application of mind in the beholder. We are struck, we know not how, with the sy[illegible]

[1] Stewart says that 'philosophical precision indispensably requires an exclusive limitation of that title (pleasures of the imagination) to what Mr. Addison calls *secondary pleasures*'—V. Philos. Essays, Part second, Essay first —Introduction. In a note he adds—'What Mr. Addison has called the *Pleasures of the Imagination* might be denominated, more correctly, the pleasures we receive from the objects of *Taste*.' Ut sup. p. 182. note. See also a note in Beattie's Essay on Truth, ch. ii. s. 4. p. 61, ed. in 4to.—G.

[a] The degree of comparison is expressed in the adjective itself. The comparative, *more*, is then to be struck out, as a manifest blunder of the compositor. It is impossible that such an expression should come from Mr. Addison.—H.

of any thing we see, and immediately assent to the beauty of an object, without inquiring into the particular causes and occasions of it.

A man of polite imagination is let into a great many pleasures, that the vulgar are not capable of receiving. He can converse with a picture, and find an agreeable companion in a statue. He meets with a secret refreshment in a description,[a] and often feels a greater satisfaction in the prospect of fields and meadows, than another does in the possession. It gives him, indeed, a kind of property in every thing he sees, and makes the most rude uncultivated parts of nature administer to his pleasures: so that he looks upon the world, as it were in another light, and discovers in it a multitude of charms, that conceal themselves from the generality of mankind.

There are, indeed, but very few who know how to be idle and innocent, or have a relish of any pleasures that are not criminal; every diversion they take is at the expence of some one virtue or another, and their very first step out of business is into vice or folly. A man should endeavour, therefore, to make the sphere of his innocent pleasures as wide as possible, that he may retire[b] into them with safety, and find in them such a satisfaction as a wise man would not blush to take. Of this nature are those of the imagination, which do not require such a bent of thought as is necessary to our more serious employments, nor, at the same time, suffer the mind to sink into that negligence and remissness which are apt to accompany our more sensual delights, but, like a gentle exercise to the faculties, awaken them from sloth and idleness, without putting them upon any labour or difficulty.

We might here add, that the pleasures of the fancy are more

[a] This is an instance, among many others, of that curious felicity, which directed Mr. Addison in the choice of his terms. But the whole paragraph is a master-piece of fine writing.—H.

[b] Another of his inimitable words.—H.

conducive to health, than those of the understanding, which are worked out by dint of thinking, and attended with too violent a labour of the brain. Delightful scenes, whether in nature, painting, or poetry, have a kindly influence on the body, as well as the mind, and not only serve to clear and brighten the imagination, but are able to disperse grief and melancholy, and to set the animal spirits in pleasing and agreeable motions. For this reason Sir Francis Bacon, in his Essay upon Health,* has not thought it improper to prescribe to his reader a poem or a prospect, where he particularly dissuades him from knotty and subtile disquisitions, and advises him to pursue studies that fill the mind with splendid and illustrious objects, as histories, fables, and contemplations of nature.

I have in this paper, by way of introduction, settled the notion of those pleasures of the imagination, which are the subject of my present undertaking, and endeavoured by several considerations, to recommend to my reader the pursuit of these pleasures. I shall, in my next paper, examine the several sources from whence these pleasures are derived. O.

* *In his Essay upon Health. Where i. e.* in which essay. But the whole paragraph is a little incorrect. There should be a full stop at *prospect.* And what follows should stand thus: *He particularly dissuades*, &c.—H.

No. 412. MONDAY, JUNE 23.

PLEASURES OF THE IMAGINATION.

'Three sources of all the pleasures of the imagination, in our survey of outward objects. How what is great pleases the imagination. How what is new pleases the imagination. How what is beautiful in our own species pleases the imagination. How what is beautiful in general pleases the imagination. What other accidental causes may contribute to the heightening of those pleasures.'

————Divisum sic breve fiet opus.
MART. Ep. iv. 88.
The work, divided aptly, shorter grows.

I SHALL first consider those pleasures of the imagination, which arise from the actual view and survey of outward objects: and these, I think, all proceed from the sight of what is great, uncommon, or beautiful. There may, indeed, be something so terrible or offensive, that the horror or loathsomeness of an object may over-bear the pleasure which results from its greatness, novelty, or beauty; but still there will be such a mixture of delight* in the very disgust it gives us, as any of these three qualifications are most conspicuous and prevailing.

By greatness, I do not only mean the bulk of any single object, but the largeness of a whole view, considered as one entire piece. Such are the prospects of an open champaign country, a vast uncultivated desert, of huge heaps of mountains, high rocks and precipices, or a wide expanse of waters, where we are not struck with the novelty or beauty of the sight, but with that rude kind of magnificence which appears in many of these stupendous works of nature. Our imagination loves to be filled with an object, or to grasp at any thing that is too big for its capacity.

* Very incorrrect. It should be thus—*There will be a mixture of delight, &c. according as, &c.*—or rather thus—*There will be such a mixture of delight, as is proportioned to the degree with which any of these three qualifications prevail in it.*—H.

We are flung into a pleasing astonishment at such unbounded views, and feel a delightful stillness and amazement in the soul at the apprehension of them. The mind of man naturally hates every thing that looks like a restraint upon it, and is apt to fancy itself under a sort of confinement, when the sight is pent up in a narrow compass, and shortened on every side by the neighbourhood of walls or mountains. On the contrary, a spacious horizon is an image of liberty, where[a] the eye has room to range abroad, to expatiate at large on the immensity of its views, and to lose itself amidst the variety of objects that offer themselves to its observation. Such wide and undetermined prospects are as pleasing to the fancy, as the speculations of eternity or infinitude are to the understanding. But if there be a beauty or uncommonness joined with this grandeur, as in a troubled ocean, a heaven adorned with stars and meteors, or a spacious landscape cut out into rivers, woods, rocks, and meadows, the pleasure still grows upon us, as it rises from more than a single principle.

Every thing that is new or uncommon raises a pleasure in the imagination, because it fills the soul with an agreeable surprise, gratifies its curiosity, and gives it an idea of which it was not before possest. We are indeed so often conversant with one set of objects, and tired out with so many repeated shows of the same things, that whatever is new or uncommon contributes a little to vary human life, and to divert our minds, for a while, with the strangeness of its appearance: it serves us for a kind of refreshment, and takes off from that satiety we are apt to complain of in our usual and ordinary entertainments. It is this that bestows charms on a monster, and makes even the imperfections of nature

[a] The same fault as above, p. 339, Essay upon Health—*where*—and may be reformed in the same manner, by putting a full stop after *liberty*, and beginning the next sentence thus:—The eye, &c. or still better in some such way as this:—*On the contrary, it* [*the mind of man*] *finds itself at liberty in a spacious horizon, where the eye*, &c.—H.

please us. It is this that recommends variety, where the mind is every instant called off to something new, and the attention not suffered to dwell too long, and waste itself on any particular object. It is this, likewise, that improves what is great or beautiful, and makes it afford the mind a double entertainment. Groves, fields, and meadows are at any season of the year pleasant to look upon, but never so much as in the opening of spring, when they are all new and fresh, with their first gloss upon them, and not yet too much accustomed and familiar to the eye. For this reason there is nothing that more enlivens a prospect than rivers, jetteaus, or falls of water, where the scene is perpetually shifting, and entertaining the sight every moment with something that is new. We are quickly tired of looking upon hills and vallies, where every thing continues fixed and settled in the same place and posture, but find our thoughts a little agitated and relieved at the sight of such objects as are ever in motion, and sliding away from beneath the eye of the beholder.

But there is nothing that makes its way more directly to the soul than beauty, which immediately diffuses a secret satisfaction and complacency through the imagination, and gives a finishing to any thing that is great or uncommon. The very first discovery of it strikes the mind with an inward joy, and spreads a chearfulness and delight through all its faculties. There is not perhaps any real beauty or deformity more in one piece of matter than another, because we might[a] have been so made, that whatsoever now appears loathsome to us, might have shewn itself agreeable; but we find by experience, that there are several modifications of matter, which the mind, without any previous consideration, pro-

[a] A little inexact: and to be set right in various ways: as, *because it was possible for our nature to be so constituted, that*, &c. Or, by changing the second might into should. But then *should have shewn*, hurts the ear. Better I think thus:—*because we might have been so made, that what is now loathsome to us would have been agreeable.*—H.

nounces at first sight beautiful or deformed. Thus we see, that every different species of sensible creatures has its different notions of beauty, and that each of them is most affected with the beauties of its own kind. This is no where more remarkable than in birds of the same shape and proportion, where we often see the male determined in his courtship by the single grain or tincture of a feather, and never discovering any charms but in the colour of its species.

Scit thalamo servare fidem, sanctasque veretur
Connubii leges, non illum in pectore candor
Sollicitat niveus; neque pravum accendit amorem
Splendida lanugo, vel honesta in vertice crista,
Purpureusve nitor pennarum; ast agmina latè
Fœminea explorat cautus, maculasque requirit
Cognatas, paribusque interlita corpora guttis:
Ni faceret, pictis sylvam circum undique monstris
Confusam aspiceres vulgò, partusque biformes,
Et genus ambiguum, et Veneris monumenta nefandæ.
Hinc merula in nigro se oblectat nigra marito,
Hinc socium lasciva petit Philomela canorum,
Agnoscitque pares sonitus, hinc noctua tetram
Canitiem alarum, et glaucos miratur ocellos.
Nempe sibi semper constat, crescitque quotannis
Lucida progenies, castos confessa parentes;
Dum virides inter saltus lucosque sonoros
Vere novo exultat, plumasque decora Juventus
Explicat ad solem, patriisque coloribus ardet.

The feather'd husband, to his partner true,
Preserves connubial rites inviolate.
With cold indifference ev'ry charm he sees,
The milky whiteness of the stately neck,
The shining down, proud crest, and purple wings,
But cautious with a searching eye explores
The female tribes, his proper mate to find.
With kindred colours mark'd: did he not so,
The grove with painted monsters would abound,
Th' ambiguous product of unnatural love.
The black-bird hence selects her sooty spouse;

These charming lines, certainly Mr. Addison's. He would otherwise have introduced them with some mark of approbation.- H.

The nightingale her musical compeer,
Lur'd by the well-known voice; the bird of night,
Smit with his dusky wings, and greenish eyes,
Woos his dun paramour. The beauteous race
Speak the chaste loves of their progenitors;
When, by the spring invited, they exult
In woods and fields, and to the sun unfold
Their plumes, that with paternal colours glow.

There is a second kind of beauty that we find in the several products of art and nature, which does not work in the imagination with that warmth and violence as the beauty that appears in our proper species, but is apt, however, to raise in us a secret delight, and a kind of fondness for the places or objects in which we discover it. This consists either in the gaiety or variety of colours, in the symmetry and proportion of parts, in the arrangement and disposition of bodies, or in a just mixture and concurrence of all together. Among these kinds of beauty the eye takes most delight in colours. We no where meet with a more glorious or pleasing show in nature, than what[a] appears in the heavens at the rising and setting of the sun, which is wholly made up of those different stains of light that shew themselves in clouds of a different situation. For this reason we find the poets, who are always addressing themselves to the imagination, borrowing more of their epithets from colours than from any other topic.

As the fancy delights in every thing that is great, strange, or beautiful, and is still more pleased the more it finds of these perfections in the same object, so is it capable of receiving new satisfaction by the assistance of another sense. Thus any continued sound, as the music of birds, or a fall of water, awakens every moment the mind of the beholder, and makes him more attentive

[a] By the dexterous application of *what*, *which*, and *that*, a sentence something embarrassed and incorrect, is made to run off so well, that few readers are, perhaps, disgusted with it. But the fault is only palliated by this mismanagement, and not avoided.—H.

to the several beauties of the place that lie before him. Thus if there arises a fragrancy of smells or perfumes, they heighten the pleasure of the imagination, and make even the colours and verdure of the landscape appear more agreeable; for the ideas of both senses recommend each other, and are pleasanter together than when they enter the mind separately; as the different colours of a picture, when they are well disposed, set off one another, and receive an additional beauty from the advantage of their situation. O.

No. 413. TUESDAY, JUNE 24.

PLEASURES OF THE IMAGINATION

'Why the necessary cause of our being pleased with what is great, new or beautiful, unknown. Why the final cause more known and more useful. The final cause of our being pleased with what is great. The final cause of our being pleased with what is new. The final cause of our being pleased with what is beautiful in our own species. The final cause of our being pleased with what is beautiful in general.

——— Causa latet, vis est notissima ———

OVID. Met. ix. 207.

The cause is secret, but th' effect is known.

ADDISON.

THOUGH in yesterday's paper we considered how every thing that is great, new, or beautiful, is apt to affect the imagination with pleasure, we must own that it is impossible for us to assign the necessary cause of this pleasure, because we know neither the nature of an idea, nor the substance of an human soul, which might help us to discover the conformity or disagreeableness of the one to the other; and therefore, for want of such a light, all that we can do in speculations of this kind, is to reflect on those operations of the soul that are most agreeable, and to range under their proper heads, what is pleasing or displeasing to the

mind, without being able to trace out the several necessary and efficient causes from whence[a] the pleasure or displeasure arises.

Final causes lie more bare and open to our observation, as there are often a greater variety that belong to the same effect; and these, though they are not altogether so satisfactory, are generally more useful than the other, as they give us greater occasion of admiring the goodness and wisdom of the first contriver.

One of the final causes of our delight in any thing that is great, may be this. The Supreme Author of our being has so formed the soul of man, that nothing but himself can be its last, adequate, and proper happiness. Because, therefore, a great part of our happiness must arise from the contemplation of this Being, that he might give our souls a just relish of such a contemplation, he has made them naturally delight in the apprehension of what is great or unlimited. Our admiration, which is a very pleasing motion of the mind, immediately rises at the consideration of any object that takes up a great deal of room in the fancy, and, by consequence, will improve into the highest pitch of astonishment and devotion when we contemplate his nature, that is neither circumscribed by time nor place, nor to be comprehended by the largest capacity of a created being.

He has annexed a secret pleasure to the idea of any thing that is new or uncommon, that he might encourage us in the pursuit after knowledge, and engage us to search into the wonders of his creation; for every new idea brings such a pleasure along with it, as rewards any pains we have taken in its acquisition, and consequently serves as a motive to put us upon fresh discoveries.

He has made every thing that is beautiful in our own species pleasant, that all creatures might be tempted to multiply their

[a] *From whence.* Better, *from which*, or rather, after cāūsĕs, — *whence.*—H.

kind, and fill the world with inhabitants; for it is very
able, that where-ever nature is crost in the production of a
(the result of any unnatural mixture) the breed is incap
propagating its likeness, and of founding a new order of cr
so that unless all animals were allured by the beauty
own species, generation would be at an end, and the es
peopled.

In the last place, he has made every thing that is bea
all other objects pleasant, or rather has made so many
appear beautiful, that he might render the whole creatic
gay and delightful. He has given almost every thing a
the power of raising an agreeable idea in the imagination:
it is impossible for us to behold his works with cold
indifference, and to survey so many beauties without
satisfaction and complacency. Things would make but
appearance to the eye, if we saw them only in their prope
and motions: and what reason can we assign for their ex
us many of those ideas which are different from any th
exists in the objects themselves, (for such are light and
were not it to[a] add supernumerary ornaments to the unive
make it more agreeable to the imagination? We are ever
entertained with pleasing shows and apparitions, we
imaginary glories in the heavens, and in the earth, and s
of this visionary beauty poured out upon the whole creati
what a rough unsightly sketch of nature should we be ent
with, did all her colouring disappear, and the several dist
of light and shade vanish? In short, our souls are at
delightfully lost and bewildered in a pleasing delusion,
walk about like the enchanted hero of a romance, who se
tiful castles, woods, and meadows; and at the same time h

[a] *Not it to*, is hardly to be pronounced. I wonder he did not
say, *were it not to*.—H.

warbling of birds, and the purling of streams; but upon the finishing of some secret spell, the fantastic scene breaks up, and the disconsolate knight finds himself on a barren heath, or in a solitary desert. It is not improbable that something like this may be the state of the soul after its first separation, in respect of the images it will receive from matter, though indeed the ideas of colours are so pleasing and beautiful in the imagination, that it is possible the soul will not be deprived of them, but perhaps find them excited by some other occasional cause, as they are at present by the different impressions of the subtle matter on the organ of sight.

I have here supposed that my reader is acquainted with that great modern discovery, which is at present universally acknowledged by all the inquirers into natural philosophy: namely, that light and colours, as apprehended by the imagination, are only ideas in the mind, and not qualities that have any existence in matter. As this is a truth which has been proved incontestably by many modern philosophers, and is indeed one of the finest speculations in that science, if the English reader would see the notion explained at large, he may find it in the eighth chapter of the second book of Mr. Locke's Essay on Human Understanding. O.

No. 414. WEDNESDAY, JUNE 25.

PLEASURES OF THE IMAGINATION.

'The works of nature more pleasing to the imagination than those of art. The works of nature still more pleasant the more they resemble those of art. The works of art more pleasant the more they resemble those of nature. Our English plantations and gardens considered in the foregoing light.'

——————Alterius sic
Altera poscit opem res, et conjurat amice.
Hor. Ars Poet. 411.
But mutually they need each other's help.
Roscommon.

If we consider the works of nature and art, as they are qualified to entertain the imagination, we shall find the last very defective, in comparison of the former; for though they may sometimes appear as beautiful or strange, they can have nothing in them of that vastness and immensity, which afford so great an entertainment to the mind of the beholder. The one may be as polite and delicate as the other, but can never shew herself so august and magnificent in the design. There is something more bold and masterly in the rough careless strokes of nature, than in the nice touches and embellishments of art. The beauties of the most stately garden or palace lie in a narrow compass, the imagination immediately runs them over, and requires something else to gratify her; but, in the wide fields of nature, the sight wanders up and down without confinement, and is fed with an infinite variety of images, without any certain stint or number. For this reason we always find the poet in love with a country-life, where nature appears in the greatest perfection, and furnishes out all those scenes that are most apt to delight the imagination.

Scriptorum chorus omnis amat nemus, et fugit urbes.
Hor. Ep. 2. l. 2. v. 77.

——To grottos and to groves we run,
To ease and silence ev'ry muse's son.
POPE.

Hic secura quies, et nescia fallere vita,
Dives opum variarum; hic latis otia fundis,
Speluncæ, vivique lacus; hic frigida Tempe,
Mugitusque boum, mollesque sub arbore somni.
VIRG. Georg. l. 2. v. 447.

Here easy quiet, a secure retreat,
A harmless life that knows not how to cheat,
With home-bred plenty the rich owner bless,
And rural pleasures crown his happiness.
Unvex'd with quarrels, undisturb'd with noise,
The country king his peaceful realm enjoys:
Cool grots, and living lakes, the flow'ry pride
Of meads and streams that through the valley glide,
And shady groves that easy sleep invite,
And, after toilsome days, a sweet repose at night.
DRYDEN.

But though there are several of these wild scenes, that are more delightful than any artificial shows; yet we find the works of nature still more pleasant, the more they resemble those of art: for in this case our pleasure rises from a double principle: from the agreeableness of the objects to the eye, and from their similitude to other objects: we are pleased as well with comparing their beauties, as with surveying them, and can represent them to our minds, either as copies or originals. Hence it is that we take delight in a prospect which is well laid out, and diversified with fields and meadows; woods and rivers; in those accidental landscapes of trees, clouds, and cities, that are sometimes found in the veins of marble; in the curious fret-work of rocks, and grottos; and, in a word, in any thing that hath such a variety or regularity as may seem the effect of design, in what we call the works of chance.

If the products of nature rise in value, according as they more

or less resemble those of art, we may be sure that artificial works receive a greater advantage from their resemblance of such as are natural; because here the similitude is not only pleasant, but the pattern more perfect. The prettiest landscape I ever saw, was one drawn on the walls of a dark room, which stood opposite on one side to a navigable river, and on the other to a park. The experiment is very common in optics.[1] Here you might discover the waves and fluctuations of the water in strong and proper colours, with the picture of a ship entering at one end, and sailing by degrees through the whole piece. On another there appeared the green shadows of trees, waving to and fro with the wind, and herds of deer among them in miniature, leaping about upon the wall. I must confess, the novelty of such a sight may be one occasion of its pleasantness to the imagination, but certainly the chief reason is its near resemblance to nature, as it does not only, like other pictures, give the colour and figure, but the motion of the things it represents.

We have before observed, that there is generally in nature something more grand and august, than what we meet with in the curiosities of art. When, therefore, we see this imitated in any measure, it gives us a nobler and more exalted kind of pleasure than what we receive from the nicer and more accurate productions of art. On this account our English gardens are not so entertaining to the fancy as those in France and Italy, where we see a large extent of ground covered over with an agreeable mixture of garden and forest, which represent every where an artificial rudeness, much more charming than that neatness and elegancy which we meet with in those of our own country. It might, indeed, be of ill consequence to the public, as well as unprofitable to private persons, to alienate so much ground from

[1] By means of the *camera obscura*, less known when Addison wrote than now.—G

pasturage, and the plow, in many parts of a country that is so well peopled, and cultivated to a far greater advantage.[1] But why may not a whole estate be thrown into a kind of garden by frequent plantations, that may turn as much to the profit, as the pleasure of the owner? A marsh overgrown with willows, or a mountain shaded with oaks,[a] are not only more beautiful, but more beneficial, than when they lie bare and unadorned. Fields of corn make a pleasant prospect, and if the walks were a little taken care of that lie between them, if the natural embroidery of the meadows were helpt and improved by some small additions of art, and the several rows of hedges set off by trees and flowers, that the soil was capable of receiving, a man might make a pretty landscape of his own possessions.

Writers, who have given us an account of China, tell us, the inhabitants of that country laugh at the plantations of our Europeans, which are lain[b] out by the rule and line; because, they say, any one may place trees in equal rows and uniform figures. They chuse rather to shew a genius in works of this nature, and therefore always conceal the art by which they direct themselves. They have a word, it seems, in their language, by which they express the particular beauty of a plantation that thus strikes the imagination at first sight, without discovering what it is that has so agreeable an effect. Our British gardeners, on the contrary, instead of humouring nature, love to deviate from it as much as possible. Our trees rise in cones, globes, and pyramids. We see the marks of the scissars upon every plant and

[1] Addison would seem to have anticipated Goldsmith's complaint,—

> ———The man of wealth and pride
> Takes up a place that many poor supplied, &c.
> THE DESERTED VILLAGE.—G.

[a] Alas! we are now enamoured of exotics, and flowering shrubs.—H.

[b] It should be *laid*, the præterperfect participle, from *lay*. *Lain* is from *lie*: it was formerly written *liet*.—H.

bush. I do not know whether I am singular in my opinion, but for my own part, I would rather look upon a tree in all its luxuriancy and diffusion of boughs and branches, than when it is thus cut and trimmed into a mathematical figure; and cannot but fancy that an orchard in flower looks infinitely more delightful, than all the little labyrinths of the most finished parterre. But as our great modellers of gardens have their magazines of plants to dispose of, it is very natural for them to tear up all the beautiful plantations of fruit trees, and contrive a plan that may most turn to their own profit, in taking off their evergreens, and the like moveable plants, with which their shops are plentifully stocked.* O.

* Our present mode of gardening seems to have been formed on the hint delivered by Mr. Addison in this paper. It has been brought to great perfection in our time; but, is now, I doubt, degenerating into an over finical and effeminate delicacy, like all our other tastes. Nature may be outraged, as well as art: and the famous aphorism of Lord Bacon—"*Natura nescit modum*"—would, I think, be a proper motto for some gardens of this sort, that I have seen.—H.

No. 415. THURSDAY, JUNE 26.

PLEASURES OF THE IMAGINATION.

'Of architecture, as it affects the imagination. Greatness in architecture relates either to the bulk or to the manner. Greatness of bulk in the ancient oriental buildings. The ancient accounts of these buildings confirmed, 1. From the advantages for raising such works, in the first ages of the world, and in the eastern climates. 2. From several of them which are still extant. Instances how greatness of manner affects the imagination. A French author's observations on this subject. Why concave and convex figures give a greatness of manner to works of architecture. Every thing that pleases the imagination in architecture, is either great, beautiful, or new.'

> Adde tot egregias urbes, operumque laborem:
> VIRG. Georg. ii. 155.
>
> Next add our cities of illustrious name,
> Their costly labour, and stupendous frame.
> DRYDEN.

HAVING already shewn how the fancy is affected by the works of nature, and afterwards considered in general both the works of nature and of art, how they mutually assist and compleat each other, in forming such scenes and prospects as are most apt to delight the mind of the beholder, I shall in this paper throw together some reflections on that particular art, which has a more immediate tendency, than any other, to produce those primary pleasures of the imagination, which have hitherto been the subject of this discourse. The art I mean is that of architecture, which I shall consider only with regard to the light in which the foregoing speculations have placed it, without entering into those rules and maxims which the great masters of architecture have laid down, and explained at large in numberless treatises upon that subject.

Greatness, in the works of architecture, may be considered as relating to the bulk and body of the structure, or to the manner in which it is built. As for the first, we find the ancients, espe-

cially among the eastern nations of the world, infinitely superior to the moderns.

Not to mention the Tower of Babel, of which an old author says, there were the foundations to be seen in his time, which looked like a spacious mountain; what could be more noble than the walls of Babylon, its hanging gardens, and its temple to Jupiter Belus, that rose a mile high by eight several stories, each story a furlong in height, and on the top of which was the Babylonian observatory? I might here, likewise, take notice of the huge rock that was cut into the figure of Semiramis, with the smaller rocks that lay by it in the shape of tributary kings; the prodigious basin, or artificial lake, which took in the whole Euphrates, until such time as[a] a new canal was formed for its reception, with the several trenches through which that river was conveyed. I know there are persons who look upon some of these wonders of art as fabulous, but I cannot find any grounds for such a suspicion, unless it be that we have no such works among us at present. There were, indeed, many greater advantages for building in those times, and in that part of the world, than have been met with ever since. The earth was extremely fruitful, men lived generally on pasturage, which requires a much smaller number of hands than agriculture: there were few trades to employ the busy part of mankind, and fewer arts and sciences to give work to[b] men of speculative tempers; and what is more than all the rest, the prince was absolute; so that when he went to war, he put himself at the head of a whole people: as we find Semiramis leading her three millions to the field, and yet overpowered by the number of her enemies. It is no wonder,

[a] *Until such time as.* This mode of expression was common in Mr. Addison's time, but is now out of use. We should say, more concisely,—*'till*, or, *until a new canal*, &c.—H.

[b] *To give work to,*—is a little hard and inelegant. He might have said, *to amuse the man of speculation.*—H.

therefore, when she was at peace, and turned her thoughts on building, that she could accomplish so great works, with such a prodigious multitude of labourers: besides that, in her climate, there was small interruption of frosts and winters, which make the northern workmen lie half the year idle. I might mention too, among the benefits of the climate, what historians say of the earth, that it sweated out a bitumen or natural kind of mortar, which is doubtless the same with that mentioned in holy writ, as contributing to the structure of Babel. 'Slime they used instead of mortar.'

In Egypt we still see their pyramids, which answer to the descriptions that have been made of them; and I question not but a traveller might find out some remains of the labyrinth that covered a whole province, and had a hundred temples disposed among its several quarters and divisions.

The wall of China is one of these eastern pieces of magnificence, which makes a figure even in the map of the world, although an account of it would have been thought fabulous, were not the wall itself still extant.

We are obliged to devotion for the noblest buildings that have adorned the several countries of the world. It is this which has set men at work on temples and public places of worship, not only that they might, by the magnificence of the building, invite the Deity to reside within it, but that such stupendous works might, at the same time, open the mind to vast conceptions, and fit it to converse with the divinity of the place. For every thing that is majestic, imprints an awfulness and reverence on the mind of the beholder, and strikes in with the natural greatness of the soul.

In the second place we are to consider greatness of manner in architecture, which has such force upon the imagination, that a small building, where it appears, shall give the mind nobler ideas

than one of twenty times the bulk, where the manner is ordinary or little. Thus, perhaps, a man would have been more astonished with the majestic air that appeared in one of Lysippus's statues of Alexander, though no bigger than the life, than he might have been with mount Athos, had it been cut into the figure of the hero, according to the proposal of Phidias,[1] with a river in one hand, and a city in the other.

Let any one reflect on the disposition of mind he finds in himself, at his first entrance into the Pantheon at Rome, and how his imagination is filled with something great and amazing; and, at the same time, consider how little, in proportion, he is affected[a] with the inside of a Gothic cathedral, though it be five times larger than the other; which can arise from nothing else, but the greatness of the manner in the one, and the meanness in the other.

I have seen an observation upon this subject in a French author, which very much pleased me. It is in Monsieur Freart's parallel of the ancient and modern architecture. I shall give it the reader with the same terms of art which he has made use of. 'I am observing (says he) a thing which, in my opinion, is very curious, whence it proceeds, that in the same quantity of superficies, the one manner seems great and magnificent, and the other poor and trifling: the reason is fine and uncommon. I say then, that to introduce into architecture this grandeur of manner, we ought so to proceed, that the division of the principal members of the order may consist but of few parts, that they be all great and of a bold and ample relievo, and swelling; and that the eye, beholding nothing little and mean, the imagination may be more

[1] This must have been a slip of the pen, for Phidias had been dead nearly a hundred years. It is of Dinocrates that the story is told.—G.

[a] I doubt, there is a little prejudice in this observation, as there is in many others, which are made by our men of Greek taste.—H.

vigorously touched and affected with the work that stands before it. For example; in a cornice, if the gola or cynatium of the corona, the coping, the modillions or dentelli, make a noble show by their graceful projections, if we see none of that ordinary confusion which is the result of those little cavities, quarter rounds of the astragal, and I know not how many other intermingled particulars, which produce no effect in great and massy works, and which very unprofitably take up place to the prejudice of the principal member, it is most certain that this manner will appear solemn and great; as on the contrary, that will have but a poor and mean effect, where there is a redundancy of those smaller ornaments, which divide and scatter the angles of the sight into such a multitude of rays, so pressed together that the whole will appear but a confusion.'

Among all the figures in architecture, there are none that have a greater air than the concave and the convex; and we find in all the ancient and modern architecture, as well in the remote parts of China, as in countries nearer home, that round pillars and vaulted roofs make a great part of those buildings which are designed for pomp and magnificence. The reason I take to be, because in these figures we generally see more of the body, than in those of other kinds. There are, indeed, figures of bodies, where the eye may take in two thirds of the surface; but as in such bodies the sight must split upon several angles, it does not take in one uniform idea, but several ideas of the same kind Look upon the outside of a dome, your eye half surrounds it, look up into the inside, and at one glance you have all the prospect of it; the entire concavity falls into your eye at once, the sight being as the centre that collects and gathers into it the lines of the whole circumference: in a square pillar, the sight often takes in but a fourth part of the surface, and in a square concave, must move up and down to the different sides, before it is master of

all the inward surface. For this reason, the fancy is infinitely more struck with the view of the open air, and sky, that passes through an arch, than what comes through a square, or any other figure. The figure of the rainbow[a] does not contribute less to its magnificence, than the colours to its beauty, as it is very poetically described by the son of Sirach: 'Look upon the rainbow, and praise him that made it; very beautiful it is in its brightness; it encompasses the heavens with a glorious circle, and the hands of the most High have bended it.'

Having thus spoken of that greatness which affects the mind in architecture, I might next shew the pleasure that rises in the imagination from what appears new and beautiful in this art; but as every beholder has naturally a greater taste of these two perfections in every building which offers itself to his view, than of that which I have hitherto considered, I shall not trouble my reader with any reflections upon it. It is sufficient for my present purpose, to observe, that there is nothing in this whole art which pleases the imagination, but as it is great, uncommon, or beautiful. O.

[a] One of the noblest objects I ever saw, was that of the rainbow, which, in the situation I saw it, crossed the channel from Dover to the coast of France. It chanced, too, that a fleet of merchantmen from Deal were then passing under the arch.—H.

No. 416. FRIDAY, JUNE 27.

PLEASURES OF THE IMAGINATION.

'The secondary pleasures of the imagination. The several sources of these pleasures (statuary, painting, description, and music) compared together. The final cause of our receiving pleasure from these several sources. Of descriptions in particular. The power of words over the imagination. Why one reader is more pleased with descriptions than another

Quatenus hoc simile est oculis, quod mente videmus.
LUCR. iv. 754.

——Objects still appear the same
To mind and eye, to colour, and in frame.
CREECH.

I AT first divided the pleasures of the imagination, into such as arise from objects that are actually before our eyes, or that once entered in at our eyes, and are afterwards called up into the mind either barely by its own operations, or on occasion of something without us, as statues or descriptions. We have already considered the first division, and shall therefore enter on the other, which, for distinction sake, I have called the secondary pleasures of the imagination. When I say the ideas we receive from statues, descriptions, or such like[a] occasions, are the same that were once actually in our view, it must not be understood that we had once seen the very place, action, or person, which are carved or described. It is sufficient, that we have seen places, persons, or actions, in general, which bear a resemblance, or at least some remote analogy with[b] what we find represented. Since it is in the power of the imagination, when it is once stocked with particular ideas, to enlarge, compound, and vary them at her own pleasure.

Among the different kinds of representation, statuary is the most natural, and shews us something likest the object that is

[a] *Such like*, would now be thought redundant and tautologous. We say *such occasions*, or, *the like occasions*, but not *such like*.—H.
[b] *With*. It should be, *to*.—H.

represented. To make use of a common instance, let one who is born blind take an image in his hands, and trace out with his fingers the different furrows and impressions of the chissel, and he will easily conceive how the shape of a man, or beast, may be represented by it; but should he draw his hand over a picture, where all is smooth and uniform, he would never be able to imagine how the several prominences and depressions of a human body could be shewn on a plain piece of canvass, that has in it no unevenness or irregularity. Description runs yet further from the things it represents than painting; for a picture bears a real resemblance to its original, which letters and syllables are wholly void of. Colours speak all languages, but words are understood only by such a people or nation. For this reason, though men's necessities quickly put them on finding out speech, writing is probably of a later invention than painting; particularly we are told, that in America when the Spaniards first arrived there, expresses were sent to the emperor of Mexico in paint, and the news of his country delineated by the strokes of a pencil, which[a] was a more natural way than that of writing, though at the same time much more imperfect, because it is impossible to draw the little connections of speech, or to give the picture of a conjunction or an adverb. It would be yet more strange, to represent visible objects by sounds that have no ideas annexed to them, and to make something like description in music. Yet it is certain, there may be confused imperfect notions of this nature raised in the imagination by an artificial composition of notes; and we find that great masters in the art are able, sometimes, to set their

[a] The relative *which* has, for its antecedent, the whole foregoing sentence: a mode of expression common enough in careless or unskilful writers, but altogether unworthy of Mr. Addison. Besides, the period is too long: better conclude the sentence at *pencil*, and proceed thus: "This way of *painting* our conceptions, is more natural than that of *writing* them; though, at the same time, it conveys them more imperfectly, because" &c.—H.

hearers in the heat and hurry of a battle, to overcast their minds with melancholy scenes and apprehensions of deaths and funerals, or to lull them into pleasing dreams of groves and elysiums.

In all these instances, this secondary pleasure of the imagination proceeds from that action of the mind, which compares the ideas arising from the original objects, with the ideas we receive from the statue, picture, description, or sound that represents them. It is impossible for us to give the necessary reason, why this operation of the mind is attended with so much pleasure, as I have before observed on the same occasion: but we find a great variety of entertainments derived from this single principle: for it is this that not only gives us a relish of statuary, painting, and description, but makes us delight in all the actions and arts of mimicry. It is this that makes the several kinds of wit pleasant, which consists, as I have formerly shewn, in the affinity of ideas: and we may add, it is this also that raises the little satisfaction we sometimes find in the different sorts of false wit; whether it consists in the affinity of letters, as in anagram, acrostic; or of syllables, as in doggerel rhymes, echos; or of words, as in puns, quibbles; or of a whole sentence or poem, to[a] wings and altars. The final cause, probably, of annexing pleasure to this operation of the mind, was to quicken and encourage us in our searches after truth, since the distinguishing one thing from another, and the right discerning betwixt our ideas, depends wholly upon our comparing them together, and observing the congruity or disagreement that appears among the several works of nature.

But I shall here confine myself to those pleasures of the imagination, which proceed from ideas raised by words, because most of the observations that agree with descriptions, are equally applicable to painting and statuary.

[a] To preserve the uniformity of expression, he should have said—*in wings and altars*.—H.

Words, when well chosen, have so great a force in them, that a description often gives us more lively ideas than the sight of things themselves. The reader finds a scene drawn in stronger colours, and painted more to the life in his imagination, by the help of words, than by an actual survey of the scene which they describe. In this case, the poet seems to get the better of nature; he takes, indeed, the landscape after her, but gives it more vigorous touches, heightens its beauty, and so enlivens the whole piece, that the images which flow from the objects themselves appear weak and faint, in comparison of those that come from the expressions. The reason, probably, may be, because in the survey of any object we have only so much of it painted on the imagination, as comes in at the eye; but in its description, the poet gives us as free a view of it as he pleases, and discovers to us several parts, that either we did not attend to, or that lay out of our sight* when we first beheld it. As we look on any object, our idea of it is, perhaps, made up of two or three simple ideas; but when the poet represents it, he may either give us a more complex idea of it, or only raise in us such ideas as are most apt to affect the imagination.

It may be here worth our while to examine how it comes to pass that several readers, who are all acquainted with the same language, and know the meaning of the words they read, should nevertheless have a different relish of the same descriptions. We find one transported with a passage which another runs over

* It would be more exact to say,—"*that either did not take our attention, or that lay out of our sight,*" &c. The same fault in Ovid [Met. III. 446.]

Et placet et video: sed *quod* videoque placetque,—Non tamen invenio.

The relative *quod* used improperly in this place, because in a different case before *video* and *placet*. This fault is very common in English writers, because the relative is the same in all cases, *i. e.*, has no difference of termination—as, the book *which* I am now reading and pleases me so much.—The mind suffers a kind of violence, and has the customary train of its ideas disturbed, in attending to this double construction, and regulating the grammar of such a sentence.—H.

with coldness and indifference, or finding* the representation extremely natural, where another can perceive nothing of likeness and conformity. This different taste must proceed, either from the perfection of imagination in one more than another, or from the different ideas that several readers affix to the same words. For, to have a true relish, and form a right judgment of a description, a man should be born with a good imagination, and must have well weighed the force and energy that lies in the several words of a language, so as to be able to distinguish which are most significant and expressive of their proper ideas, and what additional strength and beauty they are capable of receiving from conjunction with others. The fancy must be warm, to retain the print of those images it hath received from outward objects; and the judgment discerning, to know what expressions are most proper to clothe and adorn them to the best advantage. A man who is deficient in either of these respects, though he may receive the general notion of a description, can never see distinctly all its particular beauties: as a person, with a weak sight, may have the confused prospect of a place that lies before him, without entering into its several parts, or discerning the variety of its colours in their full glory and perfection. O.

* *We find one—finding.* Very inaccurate. Besides, we have first the particle passive *transported*, then the particle active *finding*. Another inaccuracy. Better thus:—*transported with a passage which*, &c., *or pleased with a description as extremely natural, where*, &c.—H.

No. 417. SATURDAY, JUNE 28.

PLEASURES OF THE IMAGINATION.

"How a whole set of ideas hang together, &c. A natural cause assigned for it. How to perfect the imagination of a writer. Who among the ancient poets had this faculty in its greatest perfection. Homer excelled in imagining what is great; Virgil, in imagining what is beautiful: Ovid, in imagining what is new. Our own countryman Milton very perfect in all these three respects.'

Quem tu Melpomene semel
Nascentem placido lumine videris,
Non illum labor Isthmius
Clarabit pugilem, non equus impiger, &c
Sed quæ Tibur aquæ fortile perfluunt,
Et spissæ nemorum comæ
Fingent Æolio carmine nobilem.

Hor. 4. Od. iii. 1.

At whose blest birth propitious rays
The muses shed, on whom they smile,
No dusty Isthmian game
Shall stoutest of the ring proclaim,
Or, to reward his toil,
Wreath ivy crowns, and grace his head with bays.
But fruitful Tibur's shady groves,
Its pleasant springs and purling streams,
Shall raise a lasting name,
And set him high in sounding fame
For Lyric verse.

Creech.

We may observe, that any single circumstance of what we have formerly seen, often raises up a whole scene of imagery, and awakens numberless ideas that before slept in the imagination such a particular smell or colour is able to fill the mind, on a sudden, with the picture of the fields or gardens where we first met with it, and to bring up into view all the variety of images that once attended it. Our imagination takes the hint, and leads us unexpectedly into cities or theatres, plains or meadows. We may further observe, when the fancy thus reflects on the scenes that have past in it formerly, those, which were at first pleasant to behold, appear more so upon reflection, and that the

memory heightens the delightfulness of the original. A Cartesian would account for both these instances in the following manner.

The set of ideas,[a] which we received from such a prospect or garden, having entered the mind at the same time, have a set of traces belonging to them in the brain, bordering very near upon one another; when, therefore, any one of these ideas arises in the imagination, and consequently dispatches a flow of animal spirits to its proper trace, these spirits, in the violence of their motion, run not only into the trace, to which they were more particularly directed, but into several of those that lie about it: by this means, they awaken other ideas of the same set, which immediately determine a new dispatch of spirits, that in the same manner open other neighbouring traces, till at last the whole set of them is blown up, and the whole prospect or garden flourishes in the imagination. But because the pleasure we received from these places far surmounted, and overcame the disagreeableness we found in them, for this reason there was at first a wider passage worn in the pleasure traces, and on the contrary, so narrow a one in those which belonged to the disagreeable ideas, that they were quickly stopt up, and rendered incapable of receiving any animal spirits, and consequently of exciting any unpleasant ideas in the memory.

It would be in vain to inquire, whether the power of imagining things strongly proceeds from any greater perfection in the soul, or from any nicer texture in the brain of one man than of another. But this is certain, that a noble writer should be born with this faculty in its full strength and vigour, so as to be able to receive lively ideas from outward objects, to retain them long, and to range them together, upon occasion, in such figures and

[a] The author is wonderfully happy in his account of this whimsical Cartesian philosophy The brightness of the expression makes one almost take it for sense.—H.

representations as are most likely to hit the fancy of the reader A poet should take as much pains in forming his imagination, as a philosopher in cultivating his understanding. He must gain a due relish of the works of nature, and be thoroughly conversant in the various scenery of a country life.

When he is stored with country images, if he would go beyond pastoral, and the lower kinds of poetry, he ought to acquaint himself with the pomp and magnificence of courts. He should be very well versed in every thing that is noble and stately in the productions of art, whether it appear in painting or statuary, in the great works of architecture which are in their present glory, or in the ruins of those which flourished in former ages.

Such advantages as these help to open a man's thoughts, and to enlarge his imagination, and will therefore have their influence on all kinds of writing, if the author knows how to make a right use of them. And among those of the learned languages who excel in this talent, the most perfect in their several kinds, are, perhaps, Homer, Virgil, and Ovid. The first strikes the imagination wonderfully with what is great, the second with what is beautiful, and the last with what is strange.[a] Reading the Iliad is like travelling through a country uninhabited, where the fancy is entertained with a thousand savage prospects of vast deserts, wide uncultivated marshes, huge forests, misshapen rocks and precipices. On the contrary, the Æneid is like a well ordered garden, where it is impossible to find out any part unadorned, or to cast our eyes upon a single spot, that does not produce some beautiful plant or flower. But when we are in the Metamorphosis, we are walking on enchanted ground, and see nothing but scenes of magic lying round us.

[a] These parallels were fashionable in the writer's time. Mr. Dryden had set the example, and was followed, in this practice, by all the wits that were bred in his school; as Mr. Addison in this lively paper, Mr. Pope in his essa on Homer, and others. It is a way of writing, in which the fancy has more to do than the judgment.—H.

Homer is in his province, when he is describing a battle or a multitude, a hero or a god. Virgil is never better pleased, than when he is in Elysium, or copying out an entertaining picture. Homer's epithets generally mark out what is great, Virgil's what is agreeable. Nothing can be more magnificent than the figure Jupiter makes in the first Iliad, nor more charming than that of Venus in the first Æneid.

Ἦ, καὶ κυανέῃσιν ἐπ' ὀφρύσι νεῦσε Κρονίων·
Ἀμβρόσιαι δ' ἄρα χαῖται ἐπερῤῥώσαντο ἄνακτος,
Κρατὸς ἀπ' ἀθανάτοιο· μέγαν δ' ἐλέλιξεν Ὄλυμπον.

Il. 1. v. 528.

He spoke, and awful bends his sable brows,
Shakes his ambrosial curls, and gives the nod,
The stamp of fate, and sanction of the god:
High heav'n with trembling the dread signal took,
And all Olympus to the centre shook.

POPE.

Dixit, et avertens roseâ cervice refulsit:
Ambrosiæque comæ divinum vertice odorem
Spiravere: pedes vestis defluxit ad imos:
Et vera incessu patuit Dea———————

Æn, 1. v. 406.

Thus having said, she turn'd, and made appear,
Her neck refulgent and dishevell'd hair;
Which flowing from her shoulders, reach'd the ground,
And widely spread ambrosial scents around:
In length of train descends her sweeping gown,
And by her graceful walk the queen of love is known.

DRYDEN.

Homer's persons are most of them god-like and terrible; Virgil has scarce admitted any into his poem, who are not beautiful, and has taken particular care to make his hero so.

———————lumenque juventæ
Purpureum, et lætos oculis afflavit honores.

Æn. 1. v. 594

And gave his rolling eyes a sparkling grace,
And breath'd a youthful vigor on his face.

DRYDEN.

In a word, Homer fills his readers with sublime ideas and, I believe, has raised the imagination of all the good poets that have come after him. I shall only instance Horace, who immediately takes fire at the first hint of any passage in the Iliad or Odyssey and always rises above himself, when he has Homer in his view. Virgil has drawn together, into his Æneid, all the pleasing scenes his subject is capable of admitting, and in his Georgics has given us a collection of the most delightful landscapes that can be made out of fields and woods, herds of cattle, and swarms of bees.*

Ovid, in his Metamorphosis, has shewn us how the imagination may be affected by what is strange. He describes a miracle in every story, and always gives us the sight of some new creature at the end of it. His art consists chiefly in well-timing his description, before the first shape is quite worn off, and the new one perfectly finished; so that he every where entertains us with something we never saw before, and shews monster after monster to the end of the Metamorphosis.

If I were to name a poet that is a perfect master in all the arts of working on the imagination, I think Milton may pass for one: and if his Paradise Lost falls short of the Æneid or Iliad in this respect, it proceeds rather from the fault of the language in which it is written, than from any defect of genius in the author. So divine a poem in English, is like a stately palace built of brick, where one may see architecture in as great a perfection as in one of marble, though the materials are of a coarser nature. But to consider it only as it regards our present subject; what can be conceived greater than the battle of angels, the majesty of Messiah, the stature and behaviour of Satan and his peers? What more beautiful than Pandæmonium, Paradise, Heaven, Adam

* *Swarms of bees*, make but a poor ingredient in a *landscape*. Virgil described what belonged to his subject, and described it well; but he had no design to draw *landscapes*. The observation is ill-applied to his *Georgics*, and had been more just of his *Bucolics*.—H.

gels, Adam and Eve? What more strange than the creation of the world, the several metamorphoses of the fallen angels, and the surprising adventures their leader meets with in his search after Paradise? No other subject could have furnished a poet with scenes so proper to strike the imagination, as no other poet could have painted those scenes in more strong and lively colours. O.

No. 418. MONDAY, JUNE 30.

PLEASURES OF THE IMAGINATION.

'Why any thing that is unpleasant to behold pleases the imagination when well described. Why the imagination receives a more exquisite pleasure from the description of what is great, new, or beautiful. The pleasure still heightened, if what is described raises passion in the mind. Disagreeable passions pleasing when raised by apt descriptions. Why terror and grief are pleasing to the mind when excited by description. A particular advantage the writers in poetry and fiction have to please the imagination. What liberties are allowed them.'

——————ferat et rubus asper amomum.
VIRG. Ecl. iii. 89.
The rugged thorn shall bear the fragrant rose.

THE pleasures of these secondary views of the imagination, are of a wider and more universal nature than those it has when joined with sight; for not only what is great, strange, or beautiful, but any thing that is disagreeable, when looked upon, pleases us, in an apt description. Here, therefore, we must inquire after a new principle of pleasure, which is nothing else but the action of the mind, which compares the ideas that arise from words, with the ideas that arise from the objects themselves; and why this operation of the mind is attended with so much pleasure, we have before considered. For this reason, therefore, the description of a dunghill is pleasing to the imagination, if the image be

presented to our minds by suitable expressions; though, perhaps this may be more properly called the pleasure of the understanding than of the fancy, because we are not so much delighted with the image that is contained in the description, as with the aptness of the description to excite the image.

But if the description of what is little, common, or deformed be acceptable to the imagination, the description of what is great, surprising, or beautiful, is much more so; because here we are not only delighted with comparing the representation with the original, but are highly pleased with the original itself. Most readers, I believe, are more charmed with Milton's description of Paradise, than of Hell: they are both, perhaps, equally perfect in their kind, but in the one the brimstone and sulphur are not so refreshing to the imagination, as the beds of flowers and the wilderness of sweets in the other.

There is yet another circumstance which recommends description more than all the rest, and that is, if it represents to us such objects as are apt to raise a secret ferment in the mind of the reader, and to work, with violence, upon his passions. For, in this case, we are at once warmed and enlightened, so that the pleasure becomes more universal, and is several ways qualified to entertain us. Thus, in painting, it is pleasant to look on the picture of any face, where the resemblance is hit, but the pleasure increases, if it be the picture of a face that is beautiful, and is still greater, if the beauty be softened with an air of melancholy or sorrow. The two leading passions which the more serious parts of poetry endeavour to stir up in us, are terror and pity. And here, by the way, one would wonder how it comes to pass, that such passions as are very unpleasant at all other times, are very agreeable when excited by proper descriptions. It is not strange, that we should take delight in such passages as are apt to produce hope, joy, admiration, love, or the

like emotion in us, because they never rise in the mind without an inward pleasure which attends them. But how comes it to pass, that we should take delight in being terrified or dejected by a description, when we find so much uneasiness in the fear or grief which we receive from any other occasion?

If we consider, therefore, the nature of this pleasure, we shall find that it does not arise so properly from the description of what is terrible, as from the reflection we make on ourselves at the time of reading it. When we look on such hideous objects, we are not a little pleased to think we are in no danger of* them.[1] We consider them at the same time, as dreadful and harmless; so that the more frightful appearance they make, the greater is the pleasure we receive from the sense of our own safety. In short, we look upon the terrors of a description, with the same curiosity and satisfaction that we survey a dead monster.

——— Informe cadaver
Protrahitur: nequeunt expleri corda tuendo
Terribiles oculos, vultum, villosaque setis
Pectora semiferi, atque extinctos faucibus ignes.
VIRG. Æn. viii. v. 264.

——— They drag him from his den
The wond'ring neighbourhood, with glad surprise,
Beheld his shagged breast, his giant size,
His mouth that flames no more, and his extinguished eyes.
DRYDEN.

It is for the same reason that we are delighted with the reflecting upon dangers that are past, or in looking on a precipice at a distance, which would fill us with a different kind of horror, if we saw it hanging over our heads.

In the like manner, when we read of torments, wounds,

[1] Suave mare magnum turbantibus aequora ventis, &c.
LUCRETIUS, L. ii. 1.—C.

* *Of*, better, *from*.

deaths, and like dismal accidents, our pleasure does not flow so properly from the grief which such melancholy descriptions give us, as from the secret comparison which we make between ourselves and the person who suffers. Such representations teach us to set a just value upon our own condition, and make us prize our good fortune which exempts us from the like calamities. This is, however, such a kind of pleasure as we are not capable of receiving, when we see a person actually lying under the tortures that we meet with in a description; because, in this case, the object presses too close upon our senses, and bears so hard upon us, that it does not give us time or leisure to reflect on ourselves. Our thoughts are so intent upon the miseries of the sufferer, that we cannot turn them upon our own happiness. Whereas, on the contrary, we consider the misfortunes we read in history or poetry, either as past, or as fictitious, so that the reflection upon ourselves rises in us insensibly, and over-bears the sorrow we conceive for the sufferings of the afflicted.

But because the mind of man requires something more perfect in matter, than what it finds there, and can never meet with any sight in nature which sufficiently answers its highest ideas of pleasantness; or, in other words, because the imagination can fancy to itself things more great, strange, or beautiful, than the eye ever saw, and is still sensible of some defect in what it has seen; on this account it is the part of a poet to humour the imagination in its own notions, by mending and perfecting nature where he describes a reality, and by adding greater beauties than are put together in nature, where he describes a fiction.

He is not obliged to attend her in the slow advances which she makes from one season to another, or to observe her conduct, in the successive production of plants and flowers. He may draw into his description all the beauties of the spring and autumn, and make the whole year contribute something to render

it more agreeable. His rose-trees, woodbines, and jessamines, may flower together, and his beds be covered at the same time with lilies, violets, and amaranths. His soil is not restrained to any particular set of plants, but is proper either for oaks or myrtles, and adapts itself to the products of every climate. Oranges may grow wild in it; myrrh may be met with in every hedge, and if he thinks it proper to have a grove of spices, he can quickly command sun enough to raise it. If all this will not furnish out[a] an agreeable scene, he can make several new species of flowers, with richer scents and higher colours, than any that grow in the gardens of nature. His concerts of birds may be as full and harmonious, and his woods as thick and gloomy as he pleases. He is at no more expence in a long vista, than a short one, and can as easily throw his cascades from a precipice of half a mile high, as from one of twenty yards. He has his choice of the winds, and can turn the course of his rivers in all the variety of meanders, that are most delightful to the reader's imagination. In a word, he has the modelling of nature in his own hands, and may give her what charms he pleases, provided he does not reform her too much, and run into absurdities, by endeavouring to excel. O.

[a] A reason ingeniously insinuated, for his continuing this agreeable imagery. A mixture of *humour*, too, in this admirable paragraph, is an indirect apology for the length of it. It seems as if he was rallying the poet, when, in truth, he is only indulging his own fancy.—H.

No. 419. TUESDAY, JULY 1.

PLEASURES OF THE IMAGINATION.

'Of that kind of poetry which Mr. Dryden calls the fairy way of writing. How a poet should be qualified for it. The pleasures of the imagination that arise from it. In this respect why the moderns excel the ancients. Why the English excel the moderns. Who the best among the English. Of emblamatical persons.'

—— mentis gratissimus error.
Hor. 2. Ep. ii. 140.
In pleasing error lost, and charmingly deceiv'd.

There is a kind of writing, wherein the poet quite loses sight of nature, and entertains his reader's imagination with the characters and actions of such persons as have many of them no existence, but what he bestows on them. Such are fairies, witches, magicians, demons, and departed spirits. This Mr. Dryden calls 'the fairy way of writing,' which is, indeed, more difficult than any other that depends on the poet's fancy, because he has no pattern to follow in it, and must work altogether out of his own invention.

There is a very odd turn of thought required for this sort of writing, and it is impossible for a poet to succeed in it, who has not a particular cast of fancy, an imagination naturally fruitful and superstitious. Besides this, he ought to be very well versed in legends and fables, antiquated romances, and the traditions of nurses and old women, that he may fall in with our natural prejudices, and humour those notions which we have imbibed in our infancy For, otherwise, he will be apt to make his fairies talk like people of his own species, and not like other sets of beings, who converse with different objects, and think in a different manner from that of mankind;

Sylvis deducti caveant, me judice, Fauni
Ne velut innati triviis ac pæne forenses
Aut nimium teneris juvenenter versibus———
HOR. Ars Poet. 244.

A satyr that comes staring from the woods
Must not at first speak like an orator.
ROSCOMMON.

I do not say with Mr. Bays in the Rehearsal, that spirits must not be confined to speak sense, but it is certain their sense ought to be a little discoloured, that it may seem particular, and proper to the person and condition of the speaker.

These descriptions raise a pleasing kind of horror in the mind of the reader, and amuse his imagination with the strangeness and novelty of the persons who are represented in them. They bring up into our memory the stories we have heard in our childhood, and favour those secret terrors and apprehensions to which the mind of man is naturally subject. We are pleased with surveying the different habits and behaviours of foreign countries; how much more must we be delighted and surprised when we are led, as it were, into a new creation, and see the persons and manners of another species? Men of cold fancies, and philosophical dispositions, object to this kind of poetry, that it has not probability enough to affect the imagination. But to this it may be answered, that we are sure in general, there are many intellectual beings in the world besides ourselves, and several species of spirits, who are subject to different laws and œconomies from those of mankind; when we see, therefore, any of these represented naturally, we cannot look upon the representation as altogether impossible; nay, many are prepossest with such false opinions, as dispose them to believe these particular delusions; at least, we have all heard so many pleasing relations in favour of them, that we do not care for seeing through the falsehood, and willingly give ourselves up to so agreeable an imposture.

The ancients have not much of this poetry among them, for indeed, almost the whole substance of it owes its original to the darkness and superstition of later ages, when pious frauds were mad use of to amuse mankind, and frighten them into a sense of their duty. Our forefathers looked upon nature with more reverence and horror, before the world was enlightened by learning and philosophy, and loved to astonish themselves with the apprehensions of witchcraft, prodigies, charms, and enchantments. There was not a village in England that had not a ghost in it, the church-yards were all haunted, every large common had a circle of fairies belonging to it, and there was scarce a shepherd to be met with who had not seen a spirit.[1]

Among all the poets of this kind, our English are much the best, by what I have yet seen, whether it be that we abound with more stories of this nature, or that the genius of our country is fitter for this sort of poetry. For the English are naturally fanciful, and very often disposed by that gloominess and melancholy of temper, which is so frequent in our nation, to many wild notions and visions, to which others are not so liable.

Among the English, Shakespear has incomparably excelled all others. That noble extravagance of fancy, which he had in so great perfection, thoroughly qualified him to touch this weak superstitious part of his reader's imagination; and made him capable of succeeding, where he had nothing to support him besides the strength of his own genius. There is something so wild and yet so solemn in the speeches of his ghosts, fairies, witches, and the like imaginary persons, that we cannot forbear thinking them natural, though we have no rule by which to judge of them, and must confess, if there are[a] such beings in the world, it looks

[1] V. Sp. Nos. 110, 117.—C.

[a] *There are.* He might have said *be* instead of *are*, and he would have said it, but that, as it would fall on *be*, the jingle of *be* in *beings*, the accent

highly probable they should talk and act as he has represented them.

There is another sort of imaginary beings, that we sometimes meet with among the poets, when the author represents any passion, appetite, virtue, or vice, under a visible shape, and makes it a person or an actor in his poem. Of this nature are the descriptions of Hunger and Envy in Ovid, of Fame in Virgil, and of Sin and Death in Milton. We find a whole creation of the like shadowy persons in Spencer, who had an admirable talent in representations of this kind. I have discoursed of these emblematical persons in former papers, and shall therefore only mention them in this place.[1] Thus we see how many ways poetry addresses itself to the imagination, as it has not only the whole circle of nature for its province, but makes new worlds of its own, shews us persons who are not to be found in being, and represents even the faculties of the soul, with her several virtues and vices, in a sensible shape and character.

I shall, in my two following papers, consider in general, how other kinds of writing are qualified to please the imagination, with which I intend to conclude this essay. O.

[1] Sp. 273.

which follows, would have had a worse effect than *there are*. I only mention this to shew the delicacy of his ear, and the secret influence of numbers in the composition of such a writer.—H.

No. 420. WEDNESDAY, JULY 2.

PLEASURES OF THE IMAGINATION.

'What authors please the imagination who have nothing to do with fiction. How history pleases the imagination. How the authors of the new philosophy please the imagination. The bounds and defects of the imagination. Whether these defects are essential to the imagination.'

—— Quocunque volunt mentem auditoris agunto.
Hor. Ars Poet. v. 100.

And raise men's passions to what height they will.
Roscommon.

As the writers in poetry and fiction borrow their several materials from outward objects, and join them together at their own pleasure, there are others who are obliged to follow nature more closely, and to take entire scenes out of her. Such are historians, natural philosophers, travellers, geographers, and in a word, all who describe visible objects of a real existence.

It is the most agreeable talent of an historian, to be able to draw up his armies and fight his battles in proper expressions, to set before our eyes the divisions, cabals, and jealousies of great men, and to lead us step by step into the several actions and events of his history. We love to see the subject unfolding itself by just degrees, and breaking upon us insensibly, that so we may be kept in a pleasing suspense, and have time given us to raise our expectations, and to side with one of the parties concerned in the relation. I confess this shews more the art than the veracity of the historian, but I am only to speak of him as he is qualified to please the imagination. And in this respect Livy has, perhaps, excelled all who ever went before him, or have written since his time. He describes every thing in so lively a manner, that his whole history is an admirable picture, and touches on such proper circumstances in every story, that

his reader becomes a kind of spectator, and feels in himself all the variety of passions, which are correspondent to the several parts of the relation.

But among this set of writers, there are none who more gratify and enlarge the imagination, than the authors of the new philosophy, whether we consider their theories of the earth or heavens, the discoveries they have made by glasses, or any other of their contemplations on nature. We are not a little pleased to find every green leaf swarm with millions of animals, that at their largest growth are not visible to the naked eye. There is something very engaging to the fancy, as well as to our reason, in the treatises of metals, minerals, plants, and meteors. But when we survey the whole earth at once, and the several planets that lie within its neighbourhood, we are filled with a pleasing astonishment, to see so many worlds hanging one above another, and sliding round their axles in such an amazing pomp and solemnity. If, after this, we contemplate those wide fields of ether, that reach in height as far as from Saturn to the fixed stars, and run abroad almost to an infinitude, our imagination finds its capacity filled with so immense a prospect, as puts it upon the stretch to comprehend it. But if we yet rise higher, and consider the fixed stars as so many vast oceans of flame, that are each of them attended with a different set of planets, and still discover new firmaments and new lights, that are sunk farther in those unfathomable depths of æther, so as not to be seen by the strongest of our telescopes, we are lost in such a labyrinth of suns and worlds, and confounded with the immensity and magnificence of nature.

Nothing is more pleasant to the fancy, than to enlarge itself, by degrees, in its contemplation of the various proportions which its several objects bear to each other, when it compares the body of man to the bulk of the whole earth, the earth to the circle it

describes round the sun, that circle to the sphere of the fixed stars, the sphere of the fixed stars to the circuit of the whole creation, the whole creation itself to the infinite space that is every where diffused about it; or when the imagination works downward, and considers the bulk of a human body, in respect of an animal, a hundred times less than a mite, the particular limbs of such an animal, the different springs which actuate the limbs, the spirits which set these springs a-going, and the proportionable minuteness of these several parts, before they have arrived at their full growth and perfection. But if, after all this, we take the least particle of these animal spirits, and consider its capacity of being wrought into a world, that shall contain within those narrow dimensions a heaven and earth, stars and planets, and every different species of living creatures, in the same analogy and proportion they bear to each other in our own universe; such a speculation, by reason of its nicety, appears ridiculous to those who have not turned their thoughts that way, though, at the same time, it is founded on no less than the evidence of a demonstration. Nay, we might yet carry it farther, and discover in the smallest particle of this little world, a new inexhausted fund of matter, capable of being spun out into another universe.

I have dwelt the longer on this subject, because I think it may shew us the proper limits, as well as the defectiveness, of our imagination; how it is confined to a very small quantity of space, and immediately stopt in its operations, when it endeavours to take in any thing that is very great, or very little. Let a man try to conceive the different bulk of an animal, which is twenty, from another which is a hundred times less than a mite, or to compare, in his thoughts, a length of a thousand diameters of the earth, with that of a million, and he will quickly find that he has no different measures in his mind, adjusted to such ex-

traordinary degrees of grandeur or minuteness. The understanding, indeed, opens an infinite space on every side of us, but the imagination, after a few faint efforts, is immediately at a stand, and finds herself swallowed up in the immensity of the void that surrounds it: our reason can pursue a particle of matter through an infinite variety of divisions, but the fancy soon oses sight of it, and feels in itself a kind of chasm, that wants to be filled with matter of a more sensible bulk. We can neither widen, nor contract the faculty to the dimensions of either extreme: the object is too big for our capacity, when we would comprehend the circumference of a world, and dwindles into nothing, when we endeavour after the idea of an atom.

It is possible this defect of imagination may not be in the soul itself, but as it acts in conjunction with the body. Perhaps there may not be room in the brain for such a variety of impressions, or the animal spirits may be incapable of figuring them in such a manner, as is necessary to excite so very large or very minute ideas. However it be, we may well suppose that beings of a higher nature very much excel us in this respect, as it is probable the soul of man will be infinitely more perfect hereafter in this faculty, as well as in all the rest; insomuch that, perhaps, the imagination will be able to keep pace with the understanding, and to form in itself distinct ideas of all the different modes and quantities of space. O.

No. 421. THURSDAY, JULY 3.

PLEASURES OF THE IMAGINATION.

'How those please the imagination who treat of subjects abstracted from matter, by allusions taken from it. What allusions most pleasing to the imagination. Great writers, how faulty in this respect. Of the art of imagining in general. The imagination capable of pain as well as pleasure. In what degree the imagination is capable either of pain or pleasure.' O

Ignotis errare locis, ignota videre
Flumina gaudebat; studio minuente laborem.
OVID Met. iv. 294.

He sought fresh fountains in a foreign soil;
The pleasure lessen'd the attending toil.
ADDISON.

THE pleasures of the imagination are not wholly confined to such particular authors as are conversant in material objects, but are often to be met with among the polite masters of morality, criticism, and other speculations abstracted from matter, who, though they do not directly treat of the visible parts of nature, often draw from them their similitudes, metaphors, and allegories. By these allusions a truth in the understanding is as it were reflected by the imagination; we are able to see something like colour and shape in a notion, and to discover a scheme of thoughts traced out upon matter. And here the mind receives a great deal of satisfaction, and has two of its faculties gratified at the same time, while the fancy is busy in copying after the understanding, and transcribing ideas out of the intellectual world into the material.

The great art of a writer shews itself in the choice of pleasing allusions, which are generally to be taken from the great or beautiful works of art or nature; for though whatever is new or uncommon is apt to delight the imagination, the chief design of an allusion being to illustrate and explain the passages of an au-

thor, it should be always borrowed from what is more known and common, than the passages which are to be explained.

Allegories, when well chosen, are like so many tracks of light in a discourse, that make every thing about them clear and beautiful. A noble metaphor, when it is placed to an advantage, casts a kind of glory round it, and darts a lustre through a whole sentence: these different kinds of allusion are but so many different manners of similitude, and, that they may please the imagination, the likenes ought to be very exact, or very agreeable, as we love to see a picture where the resemblance is just, or the posture and air graceful. But we often find eminent writers very faulty in this respect; great scholars are apt to fetch their comparisons and allusions from the sciences in which they are most conversant, so that a man may see the compass of their learning in a treatise on the most indifferent subject. I have read a discourse upon love, which none but a profound chymist could understand, and have heard many a sermon that should only have been preached before a congregation of Cartesians. On the contrary, your men of business usually have recourse to such instances as are too mean and familiar. They are for drawing the reader into a game of chess or tennis, or for leading him from shop to shop, in the cant of particular trades and employments. It is certain, there may be found an infinite variety of very agreeable allusions in both these kinds, but, for the generality, the most entertaining ones lie in the works of nature, which are obvious to all capacities, and more delightful than what is* to be found in arts and sciences

It is this talent of affecting the imagination, that gives an embellishment to good sense, and makes one man's compositions more agreeable than another's. It sets off all writings in general, but is the very life and highest perfection of poetry

* "*What is*"—rather—"*what are.*"

Where it shines in an eminent degree, it has preserved several poems for many ages, that have nothing else to recommend them; and where all the other beauties are present, the work appears dry and insipid, if this single one be wanting. It has something in it like creation; it bestows a kind of existence, and draws up to the reader's view several objects which are not to be found in being. It makes additions to nature, and gives a greater variety to God's works. In a word, it is able to beautify and adorn the most illustrious scenes in the universe, or to fill the mind with more glorious shows and apparitions, than can be found in any part of it.

We have now discovered the several originals of those pleasures that gratify the fancy; and here, perhaps, it would not be very difficult to cast under their proper heads those contrary objects, which are apt to fill it with distaste and terror; for the imagination is as liable to pain as pleasure. When the brain is hurt by any accident, or the mind disordered by dreams or sickness, the fancy is over-run with wild dismal ideas, and terrified with a thousand hideous monsters of its own framing.

> Eumenidum veluti demens videt agmina Pentheus,
> Et solem geminum, et duplices se ostendere Thebas.
> Aut Agamemnonius scenis agitatus Orestes,
> Armatam facibus matrem et serpentibus atris
> Cum videt, ultricesque sedent in limine Diræ.
>
> VIRG. Æn. iv. 469.

> Like Pentheus, when, distracted with his fear,
> He saw two suns, and double Thebes appear:
> Or mad Orestes, when his mother's ghost
> Full in his face infernal torches tost,
> And shook her snaky locks; he shuns the sight,
> Flies o'er the stage, surpris'd with mortal fright;
> The furies guard the door, and intercept his flight.
>
> DRYDEN.

There is not a sight in nature so mortifying as that of a dis

tracted person, when his imagination is troubled, and his whole soul disordered and confused. Babylon in ruins is not so melancholy a spectacle. But to quit so disagreeable a subject, I shall only consider, by way of conclusion, what an infinite advantage this faculty gives an almighty being over the soul of man,[a] and how great a measure of happiness or misery we are capable of receiving from the imagination only.

We have already seen the influence that one man has over the fancy of another, and with what ease he conveys into it a variety of imagery; how great a power then may we suppose lodged in him, who knows all the ways of affecting the imagination, who can infuse what ideas he pleases, and fill those ideas with terror or delight to what degree he thinks fit? He can excite images in the mind, without the help of words, and make scenes rise up before us and seem present to the eye, without the assistance of bodies or exterior objects. He can transport the imagination with such beautiful and glorious visions, as cannot possibly enter into our present conceptions, or haunt it with such ghastly spectres and apparitions, as would make us hope for annihilation, and think existence no better than a curse. In short, he can so exquisitely ravish or torture the soul through this single faculty, as might suffice to make up the whole heaven or hell of any finite being. [This Essay on the Pleasures of the Imagination having been published in separate papers, I shall conclude it with a table of the principal contents of each paper.[1]]

[1] In this edition the example of modern editors has been followed, and each table prefixed to its appropriate number.—G.

[a] It will, I doubt, be thought a singularity, that the politest writer of his age should conclude the politest of all his works, with a religious reflection.—H.

No. 433. THURSDAY, JULY 17.

Perlege Mæonio cantatas carmine ranas,
Et frontem nugis solvere disce meis.
MART. clxxiii. 14.

To banish anxious thought, and quiet pain,
Read Homer's frogs, or my more trifling strain.

THE moral world, as consisting of males and females, is of a mixed nature, and filled with several customs, fashions, and ceremonies, which would have no place in it, were there but one sex. Had our species no females in it, men would be quite different creatures from what they are at present; their endeavours to please the opposite sex, polishes and refines them out of those manners which are most natural to them, and often sets them upon modelling themselves, not according to the plans which they approve in their own opinions, but according to those plans which they think are most agreeable to the female world. In a word, man would not only be an unhappy, but a rude unfinished creature, were he conversant with none but those of his own make.

Women, on the other side, are apt to form themselves in every thing with regard to that other half of reasonable creatures, with whom they are here blended and confused; their thoughts are ever turned upon appearing amiable to the other sex; they talk, and move, and smile, with a design upon us; every feature of their faces, every part of their dress is filled with snares and allurements. There would be no such animals as prudes or coquettes in the world, were there not such an animal as man. In short, it is the male that gives charms to woman kind, that produces an air in their faces, a grace in their motions, a softness in their voices, and a delicacy in their complexions.

As this mutual regard between the two sexes tends to the improvement of each of them, we may observe that men are apt

to degenerate into rough and brutal natures, who live as if there were no such things as women in the world; as on the contrary, women, who have an indifference or aversion for their counterparts in human nature, are generally sour and unamiable, sluttish and censorious.

I am led into this train of thoughts by a little manuscript which is lately fallen into my hands, and which I shall communicate to the reader, as I have done some other curious pieces of the same nature, without troubling him with any inquiries about the author of it. It contains a summary account of two different states which bordered upon one another. The one was a commonwealth of Amazons, or women without men; the other was a republic of males that had not a woman in their whole community.[1] As these two states bordered upon one another, it was their way, it seems, to meet upon their frontiers at a certain season of the year, where those among the men who had not made their choice in any former meeting, associated themselves with particular women, whom they were afterwards obliged to look upon as their wives in every one of these yearly rencounters. The children that sprung from this alliance, if males, were sent to their respective fathers; if females, continued with their mothers. By means of this anniversary carnival, which lasted about a week, the commonwealths were recruited from time to time, and supplied with their respective subjects.

These two states were engaged together in a perpetual league, offensive and defensive, so that if any foreign potentate offered to attack either of them, both the sexes fell upon him at once, and quickly brought him to reason. It was remarkable that for many ages this agreement continued inviolable between the two states, notwithstanding, as was said before, they were husbands

[1] V No. 434.

and wives; but this will not appear so wonderful, if we consider that they did not live together above a week in a year.

In the account which my author gives of the male republic, there were several customs very remarkable. The men never shaved their beards, or pared their nails above once in a twelvemonth, which was probably about the time of the great annual meeting upon their frontiers. I find the name of a minister of state in one part of their history, who was fined for appearing too frequently in clean linen: and of a certain great general who was turned out of his post for effeminacy, it having been proved upon him by several credible witnesses that he washed his face every morning. If any member of the commonwealth had a soft voice, a smooth face, or a supple behaviour, he was banished into the commonwealth of females, where he was treated as a slave, dressed in petticoats, and set a spinning. They had no titles of honour among them, but such as denoted some bodily strength or perfection, as such an one the Tall, such an one the Stocky, such an one the Gruff. Their public debates were generally managed with kicks and cuffs, insomuch that they often came from the council-table with broken shins, black eyes, and bloody noses. When they would reproach a man in the most bitter terms, they would tell him his teeth were white, or that he had a fair skin, and a soft hand. The greatest man I meet with in their history, was one who could lift five hundred weight, and wore such a prodigious pair of whiskers as had never been seen in the commonwealth before his time. These accomplishments it seems had rendered him so popular, that if he had not died very seasonably, it is thought he might have enslaved the republic. Having made this short extract out of the history of the male commonwealth, I shall look into the history of the neighbouring state, which consisted of females, and if I find any thing in it, will not fail to communicate it to the public.

O

No. 434. FRIDAY JULY 18.

Qualis Threïcîæ cùm flumina Thermodontis
Pulsant, et pictis bellantur Amazone armis:
Seu circum Hippolyten, seu cùm se martis curru
Penthesilea refert, magnoque ululante tumultu
Fœminea exultant lunatis agmina peltis.

VIRG. Æn. x. 660.

So marched the Thracian Amazons of old,
When Thermodon with bloody billows roll'd;
Such troops as these in shining arms were seen,
When Theseus met in fight their maiden queen.
Such to the field Penthesilea led
From the fierce virgin when the Grecians fled,
With such return'd triumphant from the war,
Her maids with cries attend the lofty car;
They clash with manly force their moony shields;
With female shouts resound the Phrygian fields.

DRYDEN.

HAVING carefully perused the manuscript I mentioned in my yesterday's paper, so far as it relates to the republic of women, I find in it several particulars which may very well deserve the reader's attention.

The girls of quality from six to twelve years old, were put to public schools, where they learned to box and play at cudgels, with several other accomplishments of the same nature; so that nothing was more usual than to see a little miss returning home at night with a broken pate, or two or three teeth knocked out of her head. They were afterwards taught to ride the great horse, to shoot, dart, or sling, and listed into several companies, in order to perfect themselves in military exercises. No woman was to be married until she had killed her man. The ladies of fashion used to play with young lions instead of lap-dogs, and when they made any parties of diversion, instead of entertaining themselves at ombre or piquet, they would wrestle and pitch the bar for a whole afternoon together. There was never any such thing as a blush seen, or a sigh heard in the commonwealth. The

women never dressed but to look terrible, to which end they would sometimes after a battle paint their cheeks with the blood of their enemies. For this reason, likewise, the face which had the most scars was looked upon as the most beautiful. If they found lace, jewels, ribbons, or any ornaments in silver or gold among the booty which they had taken, they used to dress their horses with it, but never entertained a thought of wearing it themselves. There were particular rights and privileges allowed to any member of the commonwealth, who was a mother of three daughters The senate was made up of old women; for by the laws of the country none was to be a counsellor of state that was not past child-bearing. They used to boast their republic had continued four thousand years, which is altogether improbable, unless we may suppose, what I am very apt to think, that they measured their time by lunar years.

There was a great revolution brought about in this female republic, by means of a neighbouring king, who had made war upon them several years with various success, and at length overthrew them in a very great battle. This defeat they ascribe to several causes; some say that the secretary of state having been troubled with the vapours, had committed some fatal mistakes in several dispatches about that time. Others pretend, that the first minister being big with child, could not attend the public affairs, as so great an exigency of state required; but this I can give no manner of credit to, since it seems to contradict a fundamental maxim in their government, which I have before mentioned. My author gives the most probable reason of this great disaster; for he affirms, that the general was brought to bed, or (as others say) miscarried, the very night before the battle: however it was, this signal overthrow obliged them to call in the male republic to their assistance; but notwithstanding their common efforts to repulse the victorious enemy, the war

continued for many years before they could entirely bring it to a happy conclusion.

The campaigns which both sexes passed together, made them so well acquainted with one another, that at the end of the war they did not care for parting. In the beginning of it they lodged in separate camps, but afterwards as they grew more familiar, they pitched their tents promiscuously.

From this time the armies being chequered with both sexes they polished apace. The men used to invite their fellow soldiers into their quarters, and would dress their tents with flowers and boughs, for their reception. If they chanced to like one more than another, they would be cutting her name on the table, or chalking out her figure upon a wall, or talking of her in a kind of rapturous language, which by degrees improved into verse and sonnet. These were as the first rudiments of architecture, painting, and poetry, among this savage people. After any advantage over the enemy, both sexes used to jump together and make a clattering with their swords and shields, for joy, which in a few years produced several regular tunes and set dances.

As the two armies romped on these occasions, the women complained of the thick bushy beards and long nails of their confederates, who thereupon took care to prune themselves into such figures as were most pleasing to their female friends and allies.

When they had taken any spoils from the enemy, the men would make a present of every thing that was rich and showy to to the women whom they most admired, and would frequently dress the necks, or heads, or arms of their mistresses, with any thing which they thought appeared gay or pretty. The women observing that the men took delight in looking upon them, when they were adorned with such trappings and gugaws, set their heads at work to find out new inventions, and to out-shine one

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ways about this great city are still very much infested with these female cavaliers.

I remember, when I was at my friend Sir Roger de Coverley's about this time twelve-month, an equestrian lady of this order appeared upon the plains which lay at a distance from his house. I was at that time walking in the fields with my old friend; and as his tenants ran out on every side to see so strange a sight, Sir Roger asked one of them who came by us, what it was? To which the country fellow replied, 'Tis a gentlewoman, saving your worship's presence, in a coat and hat.' This produced a great deal of mirth at the knight's house, where we had a story at the same time of another of his tenants, who meeting this gentleman-like lady on the highway, was asked by her whether that was Coverley-hall; the honest man seeing only the male part of the querist, replied, 'yes, sir;' but upon the second question, 'whether Sir Roger de Coverley was a married man,' having dropped his eye upon the petticoat, he changed his note into 'no, madam.'

Had one of these hermaphrodites appeared in Juvenal's days, with what an indignation should we have seen her described by that excellent satirist. He would have represented her in her riding habit as a greater monster than the Centaur. He would have called for sacrifices, or purifying waters, to expiate the appearance of such a prodigy. He would have invoked the shades of Portia or Lucretia, to see into what the Roman ladies had transformed themselves.[1]

For my own part, I am for treating the sex with greater tenderness, and have all along made use of the most gentle methods to bring them off from any little extravagances into which they are sometimes unwarily fallen: I think it, however, absolutely

[1] And had Addison lived to our days, what would he have said to a Bloomer and Woman's rights, &c. &c. !—G.

necessary to keep up the partition between the two sexes, and to take notice of the smallest encroachments which the one makes upon the other. I hope, therefore, that I shall not hear any more complaints on this subject. I am sure my she-disciples who peruse these my daily lectures, have profited but little by them, if they are capable of giving into such an amphibious dress. This I should not have mentioned, had not I lately met one of these my female readers in Hyde Park, who looked upon me with a masculine assurance, and cocked her hat full in my face.

For my part, I have one general key to the behaviour of the fair sex. When I see them singular in any part of their dress, I conclude it is not without some evil intention; and therefore question not but the design of this strange fashion is to smite more effectually their male beholders. Now to set them right in this particular, I would fain have them consider with themselves whether we are not more likely to be struck by a figure entirely female, than with such an one as we may see every day in our glasses; or, if they please, let them reflect upon their own hearts, and think how they would be affected should they meet a man on horse-back, in his breeches and jack-boots, and at the same time dressed up in a commode and a night-rail.

I must observe that this fashion was first of all brought to us from France, a country which has infected all the nations in Europe with its levity. I speak not this in derogation of a whole people, having more than once found fault with those general reflections which strike at kingdoms or commonwealths in the gross; a piece of cruelty, which an ingenious writer of our own compares to that of Caligula, who wished the Roman people had all but one neck, that he might behead them at a blow. I shall therefore only remark, that as liveliness and assurance are in a peculiar manner the qualifications of the French nation, the same habits and customs will not give the same offence to that people,

which they produce among those of our own country. Modesty is our distinguishing character, as vivacity is theirs: and when this our national virtue appears in that family-beauty, for which our British ladies are celebrated above all others in the universe, it makes up the most amiable object that the eye of man can possibly behold. C.

No. 439. THURSDAY, JULY 24.

Hi narrata ferunt alio: mensuraque ficti
Crescit; et auditis aliquid novus adjicit auctor.
OVID. Met. xii. 57.
Some tell what they have heard, or tales devise;
Each fiction still improv'd with added lies.

OVID describes the palace of Fame as situated in the very centre of the universe, and perforated with so many windows and avenues as gave her the sight of every thing that was done in the heavens, in the earth, and in the sea. The structure of it was contrived in so admirable a manner, that it echoed every word which was spoken in the whole compass of nature; so that the palace, says the poet, was always filled with a confused hubbub of low dying sounds, the voices being almost spent and worn out before they arrived at this general rendezvous of speeches and whispers.

I consider courts with the same regard to the governments which they superintend, as Ovid's palace of Fame, with regard to the universe. The eyes of a watchful minister run through the whole people. There is scarce a murmur or complaint that does not reach his ears. They have news-gatherers and intelligencers distributed in their several walks and quarters, who bring in their respective quotas, and make them acquainted with

the discourse and conversation of the whole kingdom or commonwealth where they are employed. The wisest of kings, alluding to these invisible and unsuspected spies who are planted by kings and rulers over their fellow-citizens, as well as those voluntary informers that are buzzing about the ears of a great man, and making their court by such secret methods of intelligence, has given us a very prudent caution: 'Curse not the king, no not in thy thought, and curse not the rich in thy bed-chamber: for a bird of the air shall carry the voice, and that which hath wings shall tell the matter.'

As it is absolutely necessary for rulers to make use of other people's eyes and ears, they should take particular care to do it in such a manner, that it may not bear too hard on the person whose life and conversation are inquired into. A man who is capable of so infamous a calling as that of a spy, is not very much to be relied upon. He can have no great ties of honour, or checks of conscience, to restrain him in those covert evidences, where the person accused has no opportunity of vindicating himself. He will be more industrious to carry that which is grateful, than that which is true. There will be no occasion for him, if he does not hear and see things worth discovery; so that he naturally inflames every word and circumstance, aggravates what is faulty, perverts what is good, and misrepresents what is indifferent. Nor is it to be doubted but that such ignominious wretches let their private passions into these their clandestine informations, and often wreck their particular spite and malice against the person whom they are set to watch. It is a pleasant scene enough, which an Italian author describes between a spy, and a cardinal who employed him. The cardinal is represented as minuting down every thing that is told him. The spy begins with a low voice, 'Such an one, the advocate, whispered to one of his friends, within my hearing, that you eminence was a very great poltron;'

and after having given his patron time to take it down, adds, that another called him a mercenary rascal in a public conversation. The cardinal replies, very well, and bids him go on. The spy proceeds, and loads him with reports of the same nature, till the cardinal rises in great wrath, calls him an impudent scoundrel, and kicks him out of the room.

It is observed of great and heroic minds, that they have not only shewed a particular disregard to those unmerited reproaches which have been cast upon them, but have been altogether free from that impertinent curiosity of inquiring after them, or the poor revenge of resenting them. The histories of Alexander and Cæsar are full of this kind of instances. Vulgar souls are of a quite contrary character. Dionysius, the tyrant of Sicily, had a dungeon which was a very curious piece of architecture; and of which, as I am informed, there are still to be seen some remains in that island. It was called Dionysius's Ear, and built with several little windings and labyrinths in the form of a real ear. The structure of it made it a kind of whispering place, but such a one as gathered the voice of him who spoke into a funnel, which was placed at the very top of it. The tyrant used to lodge all his state criminals, or those whom he supposed to be engaged together in any evil designs upon him, in this dungeon. He had at the same time an apartment over it, where he used to apply himself to the funnel, and by that means over-hear every thing that was whispered in the dungeon. I believe one may venture to affirm, that a Cæsar or an Alexander would rather have died by the treason, than have used such disingenuous means for the detecting of it.

A man, who in ordinary life is very inquisitive after every thing which is spoken ill of him, passes his time but very indifferently. He is wounded by every arrow that is shot at him, and puts it in the power of every insignificant enemy to disquiet him.

Nay, he will suffer from what has been said of him, when it is forgotten by those who said or heard it. For this reason I could never bear one of those officious friends, that would be telling every malicious report, every idle censure that passed upon me. The tongue of man is so petulant, and his thoughts so variable, that one should not lay too great a stress upon any present speeches or opinions. Praise and obloquy proceed very frequently out of the same mouth upon the same person, and upon the same occasion. A generous enemy will sometimes bestow commendations, as the dearest friend cannot sometimes refrain from speaking ill. The man who is indifferent in either of these respects, gives his opinion at random, and praises or disapproves as he finds himself in humour.

I shall conclude this essay with part of a character, which is finely drawn by the Earl of Clarendon, in the first book of his history, and which gives us the lively picture of a great man teazing himself with an absurd curiosity.

"He had not that application, and submission, and reverence for the queen, as might have been expected from his wisdom and breeding; and often crossed her pretences and desires with more rudeness than was natural to him. Yet he was impertinently solicitous to know what her majesty said of him in private, and what resentments she had towards him. And when by some confidents, who had their ends upon him from those offices, he was informed of some bitter expressions fallen from her majesty, he was so exceedingly afflicted and tormented with the sense of it, that sometimes by passionate complaints and representations to the king; sometimes by more dutiful addresses and expostulations with the queen, in bewailing his misfortune; he frequently exposed himself, and left his condition worse than it was before, and the eclaircissement commonly ended in the discovery of the persons from whom he had received his most secret intelligence."

C.

No. 440. FRIDAY, JULY 25.

Vivere si rectè nescis, disce de peritis.
Hor. ii. Ep. ii. 218.
Learn to live well, or fairly make your will.
Pope.

I have already given my reader an account of a set of merry fellows, who are passing their summer together in the country, being provided of a great house, where there is not only a convenient apartment for every particular person, but a large infirmary for the reception of such of them as are any way indisposed, or out of humour. Having lately received a letter from the secretary of this society, by order of the whole fraternity, which acquaints me with their behaviour during the last week, I shall here make a present of it to the public.

"Mr. Spectator,

"We are glad to find that you approve the establishment which we have here made for the retrieving of good manners and agreeable conversation, and shall use our best endeavours so to improve ourselves in this our summer retirement, that we may next winter serve as patterns to the town. But to the end that this our institution may be no less advantageous to the public than to ourselves, we shall communicate to you one week of our proceedings, desiring you at the same time, if you see any thing faulty in them, to favour us with your admonitions. For you must know, sir, that it has been proposed among us to chuse you for our visitor, to which I must further add, that one of the college having declared last week, he did not like the Spectator of the day, and not being able to assign any just reasons for such his dislike, he was sent to the infirmary, *Nemine contradicente.*

"On Monday the assembly was in very good humour, having received some recruits of French claret that morning; when unluckily, towards the middle of the dinner, one of the company swore at his servant in a very rough manner, for having put too much water in his wine. Upon which the president of the day, who is always the mouth of the company, after having convinced him of the impertinence of his passion, and the insult it had made upon the company, ordered his man to take him from the table, and convey him to the infirmary. There was but one more sent away that day; this was a gentleman who is reckoned by some persons one of the greatest wits, and by others one of the greatest boobies about town. This you will say is a strange character, but what makes it stranger yet, it is a very true one, for he is perpetually the reverse of himself, being always merry or dull to excess. We brought him hither to divert us, which he did very well upon the road, having lavished away as much wit and laughter upon the hackney coachman, as might have served him during his whole stay here, had it been duly managed. He had been lumpish for two or three days, but was so far connived at, in hopes of recovery, that we dispatched one of the briskest fellows among the brotherhood into the infirmary, for having told him at table he was not merry. But our president observing that he indulged himself in this long fit of stupidity, and construing it as a contempt of the college, ordered him to retire into the place prepared for such companions. He was no sooner got into it, but his wit and mirth returned upon him in so violent a manner, that he shook the whole infirmary with the noise of it, and had so good an effect upon the rest of the patients, that he brought them all out to dinner with him the next day.

"On Tuesday we were no sooner sat down, but one of the company complained that his head ached; upon which another asked him, in an insolent manner, what he did there then; this

insensibly grew into some warm words; so that the president, in order to keep the peace, gave directions to take them both from the table, and lodge them in the infirmary. Not long after, another of the company telling us, he knew by a pain in his shoulder that we should have some rain, the president ordered him to be removed, and placed as a weather-glass in the apartment above mentioned.

"On Wednesday a gentleman having received a letter written in a woman's hand, and changing colour twice or thrice as he read it, desired leave to retire into the infirmary. The president consented, but denied him the use of pen, ink, and paper, till such time as he had slept upon it. One of the company being seated at the lower end of the table, and discovering his secret discontent by finding fault with every dish that was served up, and refusing to laugh at any thing that was said, the president told him, that he found he was in an uneasy seat, and desired him to accommodate himself better in the infirmary. After dinner a very honest fellow chancing to let a pun fall from him, his neighbour cried out, 'to the infirmary;' at the same time pretending to be sick at it, as having the same natural antipathy to a pun, which some have to a cat. This produced a long debate. Upon the whole the punster was acquitted, and his neighbour sent off.

On Thursday there was but one delinquent. This was a gentleman of strong voice, but weak understanding. He had unluckily engaged himself in a dispute with a man of excellent sense, but of a modest elocution. The man of heat replied to every answer of his antagonist with a louder note than ordinary, and only raised his voice when he should have enforced his argument. Finding himself at length driven to an absurdity, he still reasoned in a more clamorous and confused manner, and to make the greater impression upon his hearers, concluded with a loud

thump upon the table. The president immediately ordered him to be carried off, and dieted with water-gruel, till such time as he should be sufficiently weakened for conversation.

"On Friday there passed very little remarkable, saving only, that several petitions were read of the persons in custody, desiring to be released from their confinement, and vouching for one another's good behaviour for the future.

"On Saturday we received many excuses from persons who had found themselves in an unsociable temper, and had voluntarily shut themselves up. The infirmary was indeed never so full as on this day, which I was at some loss to account for, till upon my going abroad I observed that it was an easterly wind. The retirement of most of my friends has given me opportunity and leisure of writing you this letter, which I must not conclude without assuring you, that all the members of our college, as well those who are under confinement, as those who are at liberty, are your very humble servants, though none more than," &c C.

No. 441. SATURDAY, JULY 26.

Si fractus illabatur orbis,
Impavidum ferient ruinæ.
HOR. 3. Od. iii. 7

Should the whole frame of nature round him break,
In ruin and confusion hurl'd,
He, unconcern'd, would hear the mighty crack,
And stand secure amidst a fallen world.
ANON.

MAN, considered in himself, is a very helpless and a very wretched being. He is subject every moment to the greatest calamities and misfortunes. He is beset with dangers on all sides, and may become unhappy by numberless casualties, which he could not foresee, nor have prevented, had he foreseen them.

It is our comfort, while we are obnoxious to so many accidents, that we are under the care of one who directs contingencies, and has in his hands the management of every thing that is capable of annoying or offending us; who knows the assistance we stand in need of, and is always ready to bestow it on those who ask it of him.

The natural homage, which such a creature bears to so infinitely wise and good a being, is a firm reliance on him for the blessings and conveniencies of life, and an habitual trust in him for deliverance out of all such dangers and difficulties as may befal us.

The man, who always lives in this disposition of mind, has not the same dark and melancholy views of human nature, as he who considers himself abstractedly from this relation to the Supreme Being. At the same time that he reflects upon his own weakness and imperfection, he comforts himself with the contemplation of those divine attributes, which are employed for his safety and his welfare. He finds his want of foresight made up by the omniscience of him who is his support. He is not sensible of his own want of strength, when he knows that his helper is almighty. In short, the person who has a firm trust on the Supreme Being, is powerful in his power, wise by his wisdom, happy by his happiness. He reaps the benefit of every divine attribute, and loses his own insufficiency in the fulness of infinite perfection.

To make our lives more easy to us, we are commanded to put our trust in him, who is thus able to relieve and succour us; the divine goodness having made such a reliance a duty, notwithstanding we should have been miserable, had it been forbidden us.

Among several motives, which might be made use of to recommend this duty to us, I shall only take notice of these that follow.

The first and strongest is, that we are promised, He will not fail those who put their trust in him.

But without considering the supernatural blessing which accompanies this duty, we may observe that it has a natural tendency to its own reward, or in other words, that this firm trust and confidence in the great disposer of all things, contributes very much to the getting clear of any affliction, or to the bearing it* manfully. A person who believes he has his succour at hand, and that he acts in the sight of his friend, often exerts himself beyond his abilities, and does wonders that are not to be matched by one who is not animated with such a confidence of success. I could produce instances from history, of generals, who out of a belief that they were under the protection of some invisible assistant, did not only encourage their soldiers to do their utmost, but have acted themselves beyond what they would have done, had they not been inspired by such a belief. I might in the same manner shew how such a trust in the assistance of an almighty being, naturally produces patience, hope, chearfulness, and all other dispositions of the mind that alleviate those calamities we are not able to remove.

The practice of this virtue administers great comfort to the mind of man in times of poverty and affliction, but most of all in the hour of death. When the soul is hovering in the last moments of its separation, when it is just entering on another state of existence, to converse with scenes, and objects, and companions that are altogether new, what can support her under such tremblings of thought, such fear, such anxiety, such apprehensions, but the casting of all her cares upon him who first gave her being,

* *To the bearing it.* When the participle with the preceding article the, is made use of, it becomes a substantive, and should, therefore, be followed by the *genitive*, not the *accusative*, case. He said before "*to the getting clear of*," which was right: he should here have said "*to the bearing of it*."—H.

who has conducted her through one stage of it, and will be always with her to guide and comfort her in her progress through eternity?

David has very beautifully represented this steady reliance on God Almighty in his twenty-third psalm, which is a kind of Pastoral Hymn, and filled with those allusions which are usual in that kind of writing. As the poetry is very exquisite, I shall present my reader with the following translation of it.

I.

The lord my pasture shall prepare,
And feed me with a shepherd's care:
His presence shall my wants supply,
And guard me with a watchful eye;
My noon-day walks he shall attend,
And all my midnight hours defend.

II.

When in the sultry glebe I faint,
Or on the thirsty mountain pant;
To fertile vales and dewy meads,
My weary wand'ring steps he leads;
Where peaceful rivers soft and slow,
Amid the verdant landscape flow.

III.

Tho' in the paths of death I tread,
With gloomy horrors over-spread;
My steadfast heart shall fear no ill,
For thou, O Lord, art with me still;
Thy friendly crook shall give me aid,
And guide me through the dreadful shade.

IV.

Tho' in a bare and rugged way,
Through devious lonely wilds I stray,
Thy bounty shall my pains beguile:
The barren wilderness shall smile
With sudden greens and herbage crown'd,
And streams shall murmur all around.

C.

The author's devout turn of mind, and exquisite taste, mutually as

No. 445. THURSDAY, JULY 31.

Tanti non es alis. Sapis, Luperce.
MART. Epig. i. 118.
You say, Luperous, what I write
I'n't worth so much, you're in the right.

THIS is the day on which many eminent authors will probably publish their last words.[1] I am afraid that few of our weekly historians, who are men that above all others delight in war, will be able to subsist under the weight of a stamp, and an approaching peace. A sheet of blank paper that must have this new imprimatur clapt upon it, before it is qualified to communicate any thing to the public, will make its way in the world but very heavily. In short, the necessity of carrying a stamp, and the improbability of notifying a bloody battle, will, I am afraid, both concur to the sinking of those thin folios, which have every other day retailed to us the history of Europe for several years last past. A facetious friend of mine, who loves a pun, calls this present mortality among authors, 'the fall of the leaf.'

I remember, upon Mr. Baxter's death, there was published a sheet of very good sayings, inscribed, The Last Words of Mr.

[1] The allusion is to a stamp duty of a half penny for every half sheet, which was to go into force on the next day, Aug. 1. "Have you seen the red stamp?" writes Swift. "Methinks the stamping is worth a half penny. The Observator is fallen: the Medleys are jumbled together with the Flying Post: the Examiner is deadly sick. The Spectator keeps up and doubles its price."—V. Swift's Works, vol.—p.—G.

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sisted each other in composing these divine hymns, of which we have several specimens in the course of the Spectator. As the sentiments are highly poetical in themselves, and taken, for the most part, from inspired scripture, his true judgment suggested to him, that the splendour of them was best preserved in a pure and simple expression: and the fervour of his piety, made that simplicity pathetic.—H.

Baxter The title sold so great a number of these papers, that about a week after, there came out a second sheet, inscribed, More Last Words of Mr. Baxter. In the same manner, I have reason to think, that several ingenious writers, who have taken their leave of the public, in farewel papers, will not give over so, but intend to appear again, though perhaps under another form, and with a different title. Be that as it will, it is my business, in this place, to give an account of my own intentions, and to acquaint my reader with the motives by which I act in this great crisis of the republic of letters.

I have been long debating in my own heart, whether I should throw up my pen, as an author that is cashiered by the act of parliament, which is to operate within these four-and-twenty hours, or whether I should still persist in laying my speculations from day to day, before the public. The argument which prevails with me most on the first side of the question is, that I am informed by my bookseller he must raise the price of every single paper to two-pence, or that he shall not be able to pay the duty of it. Now as I am very desirous my readers should have their learning as cheap as possible, it is with great difficulty that I comply with him in this particular.

However, upon laying my reasons together in the balance, I find that those which plead for the continuance of this work, have much the greater weight. For, in the first place, in recompence for the expence to which this will put my readers, it is to be hoped they may receive from every paper so much instruction, as will be a very good equivalent. And, in order to this, I would not advise any one to take it in, who, after the perusal of it, does not find himself two-pence the wiser, or the better man for it; or who, upon examination, does not believe that he has had two-pennyworth of mirth or instruction for his money.

But I must confess there is another motive which prevails

with me more than the former. I consider that the tax on paper was given for the support of the government; and as I have enemies, who are apt to pervert every thing I do or say,[1] I fear they would ascribe the laying down my paper, on such an occasion, to a spirit of malecontentedness, which I am resolved none shall ever justly upbraid me with. No, I shall glory in contributing my utmost to the weal public;[2] and if my country receives five or six pounds a day by my labours, I shall be very well pleased to find myself so useful a member. It is a received maxim, that no honest man should enrich himself by methods that are prejudicial to the community in which he lives, and by the same rule I think we may pronounce the person to deserve very well of his countrymen, whose labours bring more into the public coffers than into his own pocket.

Since I have mentioned the word enemies, I must explain myself so far as to acquaint my reader, that I mean only the insignificant party zealots on both sides; men of such poor narrow souls, that they are not capable of thinking on any thing but with an eye to whig or tory. During the course of this paper, I have been accused by these despicable wretches, of trimming time-serving, personal reflection, secret hate, and the like. Now though in these my compositions, it is visible to any reader of common sense, that I consider nothing but my subject, which is always of an indifferent nature; how is it possible for me to write so clear of party, as not to lie open to the censures of those who will be applying every sentence, and finding out persons and things in it, which it has no regard to?

Several paltry scribblers and declaimers have done me the honour to be dull upon me in reflections of this nature; but not

[1] V. Guardian, 166—Note on the subject.—C.

[2] This is Tickell's reading, altered by modern editiors, on I know not what authority, to the more common form—*public weal*.—G.

withstanding my name has been sometimes traduced by this contemptible tribe of men, I have hitherto avoided all animadversions upon them. The truth of it is, I am afraid of making them appear considerable by taking notice of them, for they are like those imperceptible insects which are discovered by the microscope, and cannot be made the subject of observation without being magnified.

Having mentioned those few who have shewn themselves the enemies of this paper, I should be very ungrateful to the public, did not I at the same time testify my gratitude to those who are its friends, in which number I may reckon many of the most distinguished persons of all conditions, parties, and professions, in the isle of Great Britain. I am not so vain as to think this approbation is so much due to the performance as to the design. There is, and ever will be, justice enough in the world, to afford patronage and protection for those who endeavour to advance truth and virtue, without regard to the passions and prejudices of any particular cause or faction. If I have any other merit in me, it is that I have new-pointed all the batteries of ridicule. They have been generally planted against persons who have appeared serious rather than absurd; or, at best, have aimed rather at what is unfashionable than what is vicious. For my own part, I have endeavoured to make nothing ridiculous that is not in some measure criminal. I have set up the immoral man as the object of derision: in short, if I have not formed a new weapon against vice and irreligion, I have at least shewn how that weapon may be put to a right use, which has so often fought the battles of impiety and profaneness. C.

No. 446. FRIDAY, AUGUST 1.

Quid deceat, quid non; quò virus, quò ferat error.
HOR. Ars Poet. 308.

What fit, what not, what excellent, or ill.
ROSCOMMON.

SINCE two or three writers of comedy who are now living have taken their farewel of the stage, those who succeed them finding themselves incapable of rising up to their wit, humour. and good sense, have only imitated them in some of those loose unguarded strokes, in which they complied with the corrupt taste of the more vicious part of their audience. When persons of a low genius attempt this kind of writing, they know no difference between being merry and being lewd. It is with an eye to some of these degenerate compositions that I have written the following discourse.

Were our English stage but half so virtuous as that of the Greeks or Romans, we should quickly see the influence of it in the behaviour of all the politer part of mankind. It would not be fashionable to ridicule religion, or its professors; the man of pleasure would not be the complete gentleman; vanity would be out of countenance, and every quality which is ornamental to human nature, would meet with that esteem which is due to it.

If the English stage were under the same regulations the Athenian was formerly, it would have the same effect that had, in recommending the religion, the government, and public worship of its country. Were our plays subject to proper inspections and limitations, we might not only pass away several of our vacant hours in the highest entertainments; but should always rise from them wiser and better than we sat down to them.

It is one of the most unaccountable things in our age, that the lewdness of our theatre should be so much complained of,

and so little redressed. It is to be hoped, that some time or other we may be at leisure to restrain the licentiousness of the theatre, and make it contribute its assistance to the advancement of morality, and to the reformation of the age.* As matters stand at present, multitudes are shut out from this noble diversion, by reason of those abuses and corruptions that accompany it. A father is often afraid that his daughter should be ruined by those entertainments, which were invented for the accomplishment and refining of human nature. The Athenian and Roman plays were written with such a regard to morality, that Socrates used to frequent the one, and Cicero the other.

It happened once, indeed, that Cato dropped into the Roman theatre, when the Floralia were to be represented; and as in that performance, which was a kind of religious ceremony, there were several indecent parts to be acted, the people refused to see them whilst Cato was present. Martial on this hint made the following epigram, which we must suppose was applied to some grave friend of his, that had been accidentally present at some such entertainment.

Nosses jocosæ dulce cum sacrum Floræ,
Festosque lusus, et licentiam vulgi,
Cur in theatrum Cato severe venisti?
An ideo tantum veneras, ut exires?

L. i. Ep. 3.

Why dost thou come, great censor of thy age,
To see the loose diversions of the stage?
With awful countenance and brow severe,
What in the name of goodness dost thou here?
See the mixt crowd! how giddy, lewd, and vain!
Didst thou come in but to go out again?

An accident of this nature might happen once in an age

* *Reformation of the age.* Impossible. No play will take, that is not adapted to the *prevailing manners.* But to *flatter* the age, is not the way to *reform* it.—H.

among the Greeks or Romans; but they were too wise and good to let the constant nightly entertainment be of such a nature, that people of the most sense and virtue could not be at it. Whatever vices are represented upon the stage, they ought to be so marked and branded by the poet, as not to appear either laudable or amiable in the person who is tainted with them. But if we look into the English comedies above-mentioned, we would think* they were formed upon a quite contrary maxim, and that this rule, though it held good upon the heathen stage, was not to be regarded in Christian theatres. There is another rule, likewise, which was observed by authors of antiquity, and which these modern geniuses have no regard to, and that was, never to chuse an improper subject for ridicule. Now a subject is improper for ridicule, if it is apt to stir up horror and commiseration rather than laughter. For this reason, we do not find any comedy in so polite an author as Terence, raised upon the violations of the marriage-bed. The falsehood of the wife or husband has given occasion to noble tragedies, but a Scipio or a Lelius would have looked upon incest or murder to have been improper subjects for comedy. On the contrary, cuckoldom is the basis of most of our modern plays. If an alderman appears upon the stage, you may be sure it is in order to be cuckolded. An husband that is a little grave or elderly, generally meets with the same fate. Knights and baronets, country squires, and justices of the *quorum*, come up to town for no other purpose. I have seen poor Dogget cuckolded in all these capacities. In short, our English writers are as frequently severe upon this in-

* *Would think.* The author should have said,—*should think*,—for he meant to express the *certainty* of the conclusion; not any *inclination* of ours to form it. Yet there seems to be something arbitrary and capricious in the use of these auxiliary verbs,—*would*, and *should*,—for, in this very instance, it would be right to say—*a man would think*, and not, *a man should think*. The rule is clear, [see Dr. Wallis, *de verbis auxiliaribus mutilis*] but the reason of it is not so apparent.—H.

nocent unhappy creature, commonly known by the name of a cuckold, as the ancient comic writers were upon an eating parasite, or a vain-glorious soldier.

At the same time the poet so contrives matters, that the two criminals are the favourites of the audience. We sit still, and wish well to them through the whole play, are pleased when they meet with proper opportunities, and out of humour when they are disappointed. The truth of it is, the accomplished gentleman upon the English stage, is the person that is familiar with other men's wives, and indifferent to his own; as the fine woman is generally a composition of sprightliness and falsehood. I do not know whether it proceeds from barrenness of invention, depravation of manners, or ignorance of mankind; but I have often wondered that our ordinary poets cannot frame to themselves the idea of a fine man who is not a whore-master, or of a fine woman that is not a jilt.

I have sometimes thought of compiling a system of ethics out of the writings of these corrupt poets, under the title of Stage Morality. But I have been diverted from this thought, by a project which has been executed by an ingenious gentleman of my acquaintance. He has composed, it seems, the history of a young fellow, who has taken all his notions of the world from the stage, and who has directed himself in every circumstance of his life and conversation, by the maxims and examples of the fine gentleman in English comedies. If I can prevail upon him to give me a copy of this new-fashioned novel, I will bestow on it a place in my works, and question not but it may have as good an effect upon the drama, as Don Quixote had upon romance.

C.

No. 447. SATURDAY, AUGUST 2.

Φημὶ πολυχρονίην μελέτην ἔμμεναι, φίλε· καὶ δὴ
Ταύτην ἀνθρώποισι τελευτῶσαν φύσιν εἶναι.

Long exercise, my friend, inures the mind,
And what was once dislik'd, we pleasing find.

THERE is not a common saying which has a better turn of sense in it, than what we often hear in the mouths of the vulgar, that custom is a second nature. It is indeed able to form the man anew, and to give him inclinations and capacities altogether different from those he was born with. Dr. Plot, in his history of Staffordshire, tells us of an ideot that chancing to live within the sound of a clock, and always amusing himself with counting the hour of the day whenever the clock struck, the clock being spoiled by some accident, the ideot continued to strike and count the hour without the help of it, in the same manner as he had done when it was entire. Though I dare not vouch for the truth of this story, it is very certain that custom has a mechanical effect upon the body, at the same time that it has a very extraordinary influence upon the mind.

I shall in this paper consider one very remarkable effect which custom has upon human nature; and which, if rightly observed, may lead us into very useful rules of life. What I shall here take notice of in custom, is its wonderful efficacy in making every thing pleasant to us. A person who is addicted to play or gaming, though he took but little delight in it at first, by degrees contracts so strong an inclination towards it, and gives himself up so entirely to it, that it seems the only end of his being. The love of a retired or a busy life will grow upon a man insensibly, as he is conversant in one or the other, until he is utterly unqualified for relishing that to which he has been for some time disused. Nay

a man may smoke, or drink, or take snuff, until he is unable to pass away his time without it; not to mention how our delight in any particular study, art, or science, rises and improves in proportion to the application which we bestow upon it. Thus, what was at first an exercise, becomes at length an entertainment. Our employments are changed into our diversions. The mind grows fond of those actions she is accustomed to, and is drawn with reluctancy from those paths in which she has been used to walk.

Not only such actions as were at first indifferent to us, but even such as were painful, will by custom and practice become pleasant. Sir Francis Bacon observes in his natural philosophy, that our taste is never pleased better, than with those things which at first created a disgust in it. He gives particular instances of claret, coffee, and other liquors, which the palate seldom approves upon the first taste; but when it has once got a relish of them, generally retains it for life. The mind is constituted after the same manner, and after having habituated herself to any particular exercise or employment, not only loses her first aversion towards it, but conceives a certain fondness and affection for it. I have heard one of the greatest geniuses this age has produced,[1] who had been trained up in all the polite studies of antiquity, assure me,[a] upon his being obliged to search into several rolls and records, that notwithstanding such an employment was at first very dry and irksome to him, he at last took an incredible pleasure in it, and preferred it even to the reading of Virgil or Cicero. The reader will observe, that I have not here considered custom as it makes things easy, but as it renders them delightful; and though others have often made the same reflections, it is possible

[1] Dr. Atterbury—placed much higher by his contemporaries than by posterity.—G.

[a] *I* have heard one—assure *me*. A tautology. Better read and dispose thus:—"One of the greatest, &c. has assured me, that, though upon his being, &c. he found the employment at first very dry," &c.

they may* not have drawn those uses from it, with which I intend to fill the remaining part of this paper.

If we consider attentively this property of human nature, it may instruct us in very fine moralities. In the first place, I would have no man discouraged with that kind of life or series of action, in which the choice of others, or his own necessities, may have engaged him. It may perhaps be very disagreeable to him at first; but use and application will certainly render it not only less painful, but pleasing and satisfactory.

In the second place I would recommend to every one that admirable precept which Pythagoras is said to have given to his disciples, and which that philosopher must have drawn from the observation I have enlarged upon. *Optimum vitæ genus eligito, nam consuetudo faciet jucundissimum.* Pitch upon that course of life which is the most excellent, and custom will render it the most delightful. Men, whose circumstances will permit them to chuse their own way of life, are inexcusable if they do not pursue that which their judgment tells them is the most laudable. The voice of reason is more to be regarded than the bent of any present inclination, since, by the rule above-mentioned, inclination will at length come over to reason, though we can never force reason to comply with inclination.

In the third place, this observation may teach the most sensual and irreligious man, to overlook those hardships and difficulties which are apt to discourage him from the prosecution of a virtuous life. 'The gods, (said Hesiod,) have placed Labour before Virtue, the way to her is at first rough and difficult, but grows more smooth and easy the further you advance in it.' The man who proceeds in it, with steadiness and resolution, will in a little

* *It is possible they may. i. e.* It may be they may. It should either be—*they may not*, or *it is possible they have not.*

time find, that 'her ways are ways of pleasantness, and that all her paths are peace.'

To enforce this consideration, we may further observe, that the practice of religion will not only be attended with that pleasure, which naturally accompanies those actions to which we are habituated, but with those supernumerary joys of heart, that rise from the consciousness of such a pleasure, from the satisfaction of acting up to the dictates of reason, and from the prospect of an happy immortality.

In the fourth place, we may learn from this observation which we have made on the mind of man, to take particular care, when we are once settled in a regular course of life, how we too frequently indulge ourselves in any the most innocent diversions and entertainments, since the mind may insensibly fall off from the relish of virtuous actions, and, by degrees, exchange that pleasure which it takes in the performance of its duty, for delights of a much more inferior[a] and unprofitable nature.

The last use which I shall make of this remarkable property in human nature, of being delighted with those actions to which it is accustomed, is to shew how absolutely necessary it is for us to gain habits of virtue in this life, if we would enjoy the pleasures of the next. The state of bliss we call heaven, will not be capable of affecting those minds which are not thus qualified for it; we must, in this world, gain a relish of truth and virtue, if we would be able to taste that knowledge and perfection, which are to make us happy in the next. The seeds of those spiritual joys and raptures, which are to rise up and flourish in the soul to all eternity, must be planted in her, during this her present state of probation. In short, heaven is not to be looked upon only as the reward, but as the natural effect of a religious life.

[a] *Inferior* is, itself, a comparative. It should be—*for delights of an inferior and much more unprofitable nature.*

On the other hand, those evil spirits, who, by long custom, have contracted in the body habits of lust and sensuality, malice and revenge, an aversion to every thing that is good, just, or laudable, are naturally seasoned and prepared for pain and misery. Their torments have already taken root in them, they cannot be happy when divested of the body, unless we may suppose, that Providence will, in a manner, create them anew, and work a miracle in the rectification of their faculties. They may, indeed, taste a kind of malignant pleasure in those actions to which they are accustomed, whilst in this life, but when they are removed from all those objects which are here apt to gratify them, they will naturally become their own tormentors, and cherish in themselves those painful habits of mind, which are called in scripture phrase, 'the worm that never dies.' This notion of heaven and hell is so very conformable to the light of nature, that it was discovered by several of the most exalted heathens. It has been finely improved by many eminent divines of the last age, as in particular by Archbishop Tillotson and Dr. Sherlock, but there is none who has raised such noble speculations upon it, as Dr. Scott, in the first book of his Christian Life, which is one of the finest and most rational schemes of divinity that is written in our tongue, or in any other. That excellent author has shewn how every particular custom and habit of virtue will, in its own nature, produce the heaven, or a state of happiness, in him who shall hereafter practise it: as on the contrary, how every custom or habit of vice will be the natural hell of him in whom it subsists. O.

No. 451. THURSDAY, AUGUST 7.

——— Jam sævus apertam
In rabiem cæpit verti jocus, et per honestas
Ire minax impunè domos ———
HOR. 2. Ep. i. 148.

Times corrupt, and nature ill inclin'd,
Produc'd the point that left the sting behind;
'Till friend with friend, and families at strife,
Triumphant malice rag'd through private life.
POPE.

THERE is nothing so scandalous to a government, and detestable in the eyes of all good men, as defamatory papers and pamphlets; but at the same time there is nothing so difficult to tame as a satirical author. An angry writer, who cannot appear in print, naturally vents his spleen in libels and lampoons. A gay old woman, says the fable, seeing all her wrinkles represented in a large looking-glass, threw it upon the ground in a passion, and broke it in a thousand pieces; but as she was afterwards surveying the fragments with a spiteful kind of pleasure, she could not forbear uttering herself in the following soliloquy. What have I got by this revengeful blow of mine? I have only multiplied my deformity, and see an hundred ugly faces, where before I saw but one.

It has been proposed, 'to oblige every person that writes a book, or a paper, to swear himself the author of it, and enter down in a public register his name and place of abode.'

This, indeed, would have effectually suppressed all printed scandal, which generally appears under borrowed names, or under none at all. But it is to be feared that such an expedient would not only destroy scandal, but learning. It would operate promiscuously, and root up the corn and tares together. Not to mention some of the most celebrated works of piety, which have proceeded from anonymous authors, who have made it their

merit to convey to us so great a charity in secret: there are few works of genius that come out at first with the author's name. The writer generally makes a trial of them in the world before he owns them; and, I believe, very few, who are capable of writing, would set pen to paper, if they knew, beforehand, that they must not publish their productions but on such conditions. For my own part, I must declare, the papers I present the public are like fairy favours, which shall last no longer than while the author is concealed.

That which makes it particularly difficult to restrain these sons of calumny and defamation is, that all sides are equally guilty of it, and that every dirty scribbler is countenanced by great names, whose interests he propagates by such vile and infamous methods. I have never yet heard of a ministry, who have inflicted an exemplary punishment on an author that has supported their cause with falsehood and scandal, and treated, in a most cruel manner, the names of those who have been looked upon as their rivals and antagonists. Would a government set an everlasting mark of their displeasure upon one of those infamous writers, who makes his court to them by tearing to pieces the reputation of a competitor, we should quickly see an end put to this race of vermin, that are a scandal to government, and a reproach to human nature. Such a proceeding would make a minister of state shine in history, and would fill all mankind with a just abhorrence of persons who should treat him unworthily, and employ against him those arms which he scorned to make use of against his enemies.

I cannot think that any one will be so unjust as to imagine what I have here said, is spoken with a respect to any party or faction. Every one who has in him the sentiments either of a Christian or a gentleman, cannot but be highly offended at this wicked and ungenerous practice, which is so much in use among

us at present, that it is become a kind of national crime, and distinguishes us from all the governments that lie about us. I cannot but look upon the finest strokes of satire which are aimed at particular persons, and which are supported even with the appearances of truth, to be the marks of an evil mind, and highly criminal in themselves. Infamy, like other punishments, is under the direction and distribution of the magistrate, and not of any private person. Accordingly we learn from a fragment of Cicero, that though there were very few capital punishments in the twelve tables, a libel or lampoon which took away the good name of another, was to be punished by death. But this is far from being our case. Our satire is nothing but ribaldry and Billingsgate. Scurrility passes for wit; and he who can call names in the greatest variety of phrases, is looked upon to have the shrewdest pen. By this means the honour of families is ruined, the highest posts and greatest titles are rendered cheap and vile in the sight of the people; the noblest virtues and most exalted parts exposed to the contempt of the vicious and the ignorant. Should a foreigner, who knows nothing of our private factions, or one who is to act his part in the world, when our present heats and animosities are forgot, should, I say, such an one form to himself a notion of the greatest men of all sides in the British nation, who are now living, from the characters which are given them in some or other of those abominable writings which are daily published among us, what a nation of monsters must we appear!

As this cruel practice tends to the utter subversion of all truth and humanity among us it deserves the utmost detestation and discouragement of all who have either the love of their country, or the honour of their religion, at heart. I would therefore earnestly recommend it to the consideration of those who deal in these pernicious arts of writing: and of those who take pleasure

in the reading of them. As for the first, I have spoken of them in former papers, and have not stuck to rank them with the murderer and assassin. Every honest man sets as high a value upon a good name, as upon life itself; and I cannot but think that those who privily assault the one, would destroy the other, might they do it with the same secrecy and impunity.

As for persons who take pleasure in the reading and dispersing of such detestable libels, I am afraid they fall very little short of the guilt of the first composers. By a law of the emperors Valentinian and Valens, it was made death for any person not only to write a libel, but if he met with one by chance, not to tear or burn it. But because I would not be thought singular in my opinion of this matter, I shall conclude my paper with the words of Monsieur Bayle, who was a man of great freedom of thought, as well as of exquisite learning and judgment.

"I cannot imagine, that a man who disperses a libel, is less desirous of doing mischief than the author himself. But what shall we say of the pleasure which a man takes in the reading of a defamatory libel? Is it not a heinous sin in the sight of God? We must distinguish in this point. This pleasure is either an agreeable sensation we are affected with, when we meet with a witty thought which is well expressed, or it is a joy which we conceive from the dishonour of the person who is defamed. I will say nothing to the first of these cases; for perhaps some would think that my morality is not severe enough, if I should affirm that a man is not master of those agreeable sensations, any more than of those occasioned by sugar or honey, when they touch his tongue; but as to the second, every one will own that pleasure to be a heinous sin. The pleasure in the first case is of no continuance; it prevents our reason and reflection, and may be immediately followed by a secret grief, to see our neighbour's honour blasted. If it does not cease immediately, it is a sign

that we are not displeased with the ill-nature of the satirist, but are glad to see him defame his enemy by all kinds of stories; and then we deserve the punishment to which the writer of the libel is subject. I shall here add the words of a modern author. 'St. Gregory upon excommunicating those writers who had dishonoured Castorius, does not except those who read their works; because, (says he) if calumnies have always been the delight of the hearers, and a gratification to those persons who have no other advantage over honest men, is not he who takes pleasure in reading them as guilty as he who composed them?' It is an uncontested maxim, that they who approve an action would certainly do it if they could; that is, if some reason of self-love did not hinder them. 'There is no difference, (says Cicero) between advising a crime, and approving it when committed.' The Roman law confirmed this maxim, having subjected the approvers and authors of this evil to the same penalty. We may therefore conclude, that those who are pleased with reading defamatory libels so far as to approve the authors and dispersers of them, are as guilty as if they had composed them; for if they do not write such libels themselves, it is because they have not the talent for writing, or because they will run no hazard."[1]

The author produces other authorities to confirm his judgment in this particular. C.

[1] V. Bayle's Dict. vol. x. p. 330, 10 vols fol.—C

No. 452. FRIDAY, AUGUST 8.

Est natura hominum novitatis avida.
PLIN. APUD LIL IUM.
Human nature is fond of novelty.

THERE is no humour in my countrymen, which I am more inclined to wonder at, than their general thirst after news. There are about half a dozen ingenious men, who live very plentifully upon this curiosity of their fellow-subjects. They all of them receive the same advices from abroad, and very often in the same words; but their way of cooking it is so different, that there is no citizen, who has an eye to the public good, that can leave the coffee-house with peace of mind, before he has given every one of them a reading. These several dishes of news are so very agreeable to the palate of my countrymen, that they are not only pleased with them when they are served up hot, but when they are again set cold before them, by those penetrating politicians, who oblige the public with their reflections and observations upon every piece of intelligence that is sent us from abroad. The text is given us by one set of writers, and the comment by another.

But notwithstanding we have the same tale told us in so many different papers, and if occasion requires, in so many articles of the same paper; notwithstanding in a scarcity of foreign posts we hear the same story repeated, by different advices from Paris, Brussels, the Hague, and from every great town in Europe; notwithstanding the multitude of annotations, explanations, reflections, and various readings which it passes through, our time lies heavy on our hands till the arrival of a fresh mail: we long to receive further particulars, to hear what will be the next step, or what will be the consequence of that which has been

already taken. A westerly wind keeps the whole town in suspense, and puts a stop to conversation.

This general curiosity has been raised and inflamed by our late wars, and, if rightly directed, might be of good use to a person who has such a thirst awakened in him. Why should not a man who takes delight in reading every thing that is new, apply himself to history, travels, and other writings of the same kind, where he will find perpetual fuel for his curiosity, and meet with much more pleasure and improvement, than in these papers of the week? An honest tradesman, who languishes a whole summer in expectation of a battle, and perhaps is balked at last, may here meet with half a dozen in a day. He may read the news of a whole campaign, in less time than he now bestows upon the products of any single post. Fights, conquests, and revolutions, lie thick together. The reader's curiosity is raised and satisfied every moment, and his passions disappointed or gratified, without being detained in a state of uncertainty from day to day, or lying at the mercy of sea and wind. In short, the mind is not here kept in a perpetual gape after knowledge, nor punished with that eternal thirst, which is the portion of all our modern newsmongers and coffee-house politicians.

All matters of fact, which a man did not know before, are news to him; and I do not see how any haberdasher in Cheapside is more concerned in the present quarrel of the Cantons, than he was in that of the League. At least, I believe every one will allow me, it is of more importance to an Englishman to know the history of his ancestors, than that of his contemporaries, who live upon the banks of the Danube or the Borysthenes. As for those who are of another mind, I shall recommend to them the following letter, from a projector, who is willing to turn a penny by this remarkable curiosity of his countrymen.

"MR. SPECTATOR,

"You must have observed, that men who frequent coffee-houses, and delight in news, are pleased with every thing that is matter of fact, so it be what they have not heard before. A victory, or a defeat, are equally agreeable to them. The shutting of a cardinal's mouth pleases them one post, and the opening of it another.[1] They are glad to hear the French court is removed to Marli, and are afterwards as much delighted with its return to Versailles. They read the advertisements with the same curiosity as the articles of public news; and are as pleased to hear of a pye-bald horse that is strayed out of a field near Islington, as of a whole troop that has been engaged in any foreign adventure. In short, they have a relish for every thing that is news, let the matter of it be what it will; or to speak more properly, they are men of a voracious appetite, but no taste. Now, sir, since the great fountain of news, I mean the war, is very near being dried up; and since these gentlemen have contracted such an inextinguishable thirst after it; I have taken their case and my own into consideration, and have thought of a project which may turn to the advantage of us both. I have thoughts of publishing a daily paper, which shall comprehend in it all the most remarkable occurrences in every little town, village, and hamlet, that lie within ten miles of London, or in other words, within the verge of the penny-post. I have pitched upon this scene of intelligence for two reasons: first, because the carriage of letters will be very cheap; and secondly, because I may receive them every day. By this means my readers will have their news fresh and fresh, and many worthy citizens, who

[1] Before a new Cardinal is admitted to all the privileges of his rank the Pope, in a secret consistory, 'shuts his mouth,' by laying a finger on his lips, and in the next consistory, opens it again,—an emblematical proceeding, which has given rise to much controversy and a *papal Bull.*—G

cannot sleep with any satisfaction at present, for want of being informed how the world goes, may go to bed contentedly, it being my design to put out my paper every night at nine-a-clock precisely. I have already established correspondences in these several places, and received very good intelligence.

"By my last advices from Knights-bridge I hear that a horse was clapped into the pound on the third instant, and that he was not released when the letters came away.

"We are informed from Pankridge,[1] that a dozen weddings were lately celebrated in the mother church of that place, but are referred to their next letters for the names of the parties concerned.

"Letters from Brompton advise, that the widow Blight has received several visits from John Milldew, which affords great matter of speculation in those parts.

"By a fisherman which lately touched at Hammersmith there is advice from Putney, that a certain person well known in that place, is like to lose his election for church-warden; but this being boat-news, we cannot give entire credit to it.

"Letters from Paddington bring little more than that William Squeak, the sow-gelder, passed through that place the fifth instant.

"They advise from Fulham, that things remained there in the same state they were. They had intelligence, just as the letters came away, of a tub of excellent ale just set abroach at Parsons Green; but this wanted confirmation.

"I have here, sir, given you a specimen of the news with which I intend to entertain the town, and which, when drawn up regularly in the form of a newspaper, will, I doubt not, be very acceptable to many of those public-spirited readers, who take more delight in acquainting themselves with other people's busi

[1] Pancras—then a famous place for weddings.—C.

ness than their own. I hope a paper of this kind, which lets us know what is done near home, may be more useful to us, than those which are filled with advices from Zug and Bender, and make some amends for that dearth of intelligence, which we may justly apprehend from times of peace. If I find that you receive this project favourably, I will shortly trouble you with one or two more; and in the mean time am, most worthy sir, with all due respect,

"Your most obedient, and most humble servant."

— C.

No. 453. SATURDAY, AUGUST 9.

Non usitatâ nec tenui ferar
Pennâ ————

HOR. 2, Od. xx. 1.

No weak, no common wing shall bear
My rising body through the air.

CREECH.

THERE is not a more pleasing exercise of the mind than gratitude. It is accompanied with such an inward satisfaction, that the duty is sufficiently rewarded by the performance. It is not like the practice of many other virtues, difficult and painful, but attended with so much pleasure, that were there no positive command which enjoined it, nor any recompense laid up for it hereafter, a generous mind would indulge in it, for the natural gratification that accompanies it.

If gratitude is due from man to man, how much more from man to his Maker? The Supreme Being does not only confer upon us those bounties which proceed more immediately from his hand, but even those benefits which are conveyed to us by others. Every blessing we enjoy, by what means soever it may be de

rived upon us, is the gift of him who is the great author of good, and father of mercies.

If gratitude, when exerted towards one another, naturally produces a very pleasing sensation in the mind of a grateful man; it exalts the soul into rapture, when it is employed on this great object of gratitude; on this beneficent being who has given us every thing we already possess, and from whom we expect every thing we yet hope for.

Most of the works of the pagan poets were either direct hymns to their deities, or tended indirectly to the celebration of their respective attributes and perfections. Those who are acquainted with the works of the Greek and Latin poets which are still extant, will upon reflection find this observation so true, that I shall not enlarge upon it. One would wonder that more of our Christian poets have not turned their thoughts this way, especially if we consider, that our idea of the Supreme Being is not only infinitely more great and noble than what could possibly enter into the heart of an heathen, but filled with every thing that can raise the imagination, and give an opportunity for the sublimest thoughts and conceptions.

Plutarch tells us of a heathen who was singing an hymn to Diana, in which he celebrated her for her delight in human sacrifices, and other instances of cruelty and revenge; upon which a poet who was present at this piece of devotion, and seems to have had a truer idea of the divine nature, told the votary by way of reproof, that in recompense for his hymn, he heartily wished he might have a daughter of the same temper with the goddess he celebrated. It was indeed impossible to write the praises of one of these false deities, according to the pagan creed, without a mixture of impertinence and absurdity.

The Jews, who before the times of Christianity were the only people that had the knowledge of the true God, have set

the Christian world an example how they ought to employ this divine talent of which I am speaking. As that nation produced men of great genius, without considering them as inspired writers, they have transmitted to us many hymns and divine odes, which excel those that are delivered down to us by the ancient Greeks and Romans, in the poetry, as much as in the subject to which it was consecrated. This I think might easily be shewn, if there were occasion for it.

I have already communicated to the public some pieces of divine poetry, and as they have met with a very favourable reception, I shall from time to time publish any work of the same nature which has not yet appeared in print, and may be acceptable to my readers.

I.

When all thy mercies, O my God,
My rising soul surveys;
Transported with the view, I'm lost
In wonder, love, and praise:

II.

O how shall words with equal warmth
The gratitude declare,
That glows within my ravish'd heart!
But thou canst read it there.

III.

Thy providence my life sustain'd
And all my wants redress'd,
When in the silent womb I lay,
And hung upon the breast.

IV.

To all my weak complaints and cries
Thy mercy lent an ear,
Ere yet my feeble thoughts had learnt
To form themselves in pray'r.

V.

Unnumber'd comforts to my soul
Thy tender care bestow'd,
Before my infant heart conceiv'd
From whom those comforts flow'd.

VI.

When in the slipp'ry paths of youth
With heedless steps I ran,
Thine arm unseen convey'd me safe
And led me up to man;

VII.

Through hidden dangers, toils, and deaths,
It gently clear'd my way,
And through the pleasing snares of vice,
More to be fear'd than they.

VIII.

When worn with sickness oft hast thou
With health renew'd my face,
And when in sins and sorrows sunk
Revived my soul with grace.

IX.

Thy bounteous hand with worldly bliss
Has made my cup run o'er,
And in a kind and faithful friend
Has doubled all my store.

X.

Ten thousand thousand precious gifts
My daily thanks employ,
Nor is the least a chearful heart,
That tastes those gifts with joy.

XI.

Through every period of my life
Thy goodness I'll pursue,
And after death in distant worlds
The glorious theme renew.

XII.

When nature fails, and day and night
Divide thy works no more,
My ever-grateful heart, O Lord,
Thy mercy shall adore.

XIII.

Through all eternity to thee
A joyful song I'll raise,
For oh! Eternity's too short
To utter all thy praise.

No. 457. THURSDAY, AUGUST 14.

———Multa et præclara minantes.
Hor. 2 Sat. iii. 9.
Seeming to promise something wond'rous great.

I SHALL this day lay before my reader a letter, written by the same hand with that of last Friday,[1] which contained proposals for a printed newspaper, that should take in the whole circle of the penny-post.

"SIR,

"THE kind reception you gave my last Friday's letter, in which I broached my project of a newspaper, encourages me to lay before you two or three more; for, you must know, sir, that we look upon you to be the Lowndes[2] of the learned world, and cannot think any scheme practicable or rational before you have approved of it, though all the money we raise by it is on our own funds, and for our private use.

"I have thought a News-letter of Whispers, written every post, and sent about the kingdom, after the same manner as that of Mr. Dyer,[3] Mr. Dawkes, or any other epistolary historian, might be highly gratifying to the public, as well as beneficial to the author. By whispers I mean those pieces of news which are communicated as secrets, and which bring a double pleasure to the hearer; first, as they are private history, and in the next place, as they have always in them a dash of scandal. These are the two chief qualifications in an article of news, which recommend it, in a more than ordinary manner, to the ears of the curious. Sickness of persons in high posts, twilight visits paid

[1] No. 452.
[2] Secretary of the Treasury and Director of the Mint.—C.
[3] V. Tatler, No. 18, Nichol's note.—C.

and received by ministers of state, clandestine courtships and marriages, secret amours, losses at play, applications for places, with their respective successes or repulses, are the materials in which I chiefly intend to deal. I have two persons, that are each of them the representative of a species, who are to furnish me with those whispers which I intend to convey to my correspondents. The first of these is Peter Hush, descended from the ancient family of the Hushes. The other is the old Lady Blast, who has a very numerous tribe of daughters in the two great cities of London and Westminster. Peter Hush has a whispering hole in most of the great coffee-houses about town. If you are alone with him in a wide room, he carries you up into a corner of it, and speaks in your ear. I have seen Peter seat himself in a company of seven or eight persons, whom he never saw before in his life; and after having looked about to see there was no one that overheard him, has communicated to them in a low voice, and under the seal of secrecy, the death of a great man in the country, who was perhaps a fox-hunting the very moment this account was giving of him. If upon your entering into a coffee-house you see a circle of heads bending over the table, and lying close by one another, it is ten to one but my friend Peter is among them. I have known Peter publishing the whisper of the day by eight o'clock in the morning at Garraway's, by twelve at Will's, and before two at the Smyrna. When Peter has thus effectually launched a secret, I have been very well pleased to hear people whispering it to one another at second hand, and spreading it about as their own; for you must know, sir, the great incentive to whispering is the ambition which every one has of being thought in the secret, and being looked upon as a man who has access to greater people than one would imagine. After having given you this account of Peter Hush, I proceed to that virtuous lady, the old Lady Blast, who is to communicate to me

the private transactions of the crimp table, with all the arcana of the fair sex. The Lady Blast,[a] you must understand, has such a particular malignity in her whisper, that it blights like an easterly wind, and withers every reputation that it breathes upon. She has a particular knack at making private weddings, and last winter married above five women of quality to their footmen. Her whisper can make an innocent young woman big with child, or fill a healthful young fellow with distempers that are not to be named. She can turn a visit into an intrigue, and a distant salute into an assignation. She can beggar the wealthy, and degrade the noble. In short, she can whisper men base and foolish, jealous or ill-natured, or, if occasion requires, can tell you the slips of their great grandmothers, and traduce the memory of honest coachmen that have been in their graves above these hundred years. By these, and the like helps, I question not but I shall furnish out a very handsome news-letter. If you approve my project, I shall begin to whisper by the very next post, and question not but every one of my customers will be very well pleased with me, when he considers that every piece of news I send him is a word in his ear, and lets him into a secret.

"Having given you a sketch of this project, I shall, in the next place, suggest to you another for a monthly pamphlet, which I shall likewise submit to your spectatorial wisdom. I need not tell you, sir, that there are several authors in France, Germany, and Holland, as well as in our own country,[1] who publish every month, what they call An Account of the Works of the Learned in which they give us an abstract of all such books as are printed

[1] Mr. Michael De la Roche, 38 vol. 8vo.; in Eng. under different titles; and in Fr. 8 tomes, 24mo.—C.

[a] The Lady *Blast, &c.* They that would know how to conduct a metaphor to advantage, would do well to study such passages as this in our author.—H.

in any part of Europe. Now, sir, it is my design to publish every month, An Account of the Works of the Unlearned. Several late productions of my own country-men, who many of them make a very eminent figure in the illiterate world, encourage me in this undertaking. I may, in this work, possibly make a review of several pieces which have appeared in the foreign accounts above-mentioned, though they ought not to have been taken notice of in works which bear such a title. I may, likewise, take into consideration such pieces as appear from time to time, under the names of those gentlemen who compliment one another in public assemblies, by the title of the Learned Gentlemen. Our party-authors will also afford me a great variety of subjects, not to mention editors, commentators, and others, who are often men of no learning, or what is as bad, of no knowledge. I shall not enlarge upon this hint; but if you think any thing can be made of it, I shall set about it with all the pains and application that so useful a work deserves.

"I am ever, most worthy sir," &c.

C.

No. 458. FRIDAY, AUGUST 15.

Ἄιδως οὐκ ἀγαθὴ ——————

Hes.[1]

——————Pudor malus——————

Hor.

——————False modesty.——————

I could not but smile at the account that was yesterday given me of a modest young gentleman, who being invited to an entertainment, though he was not used to drink, had not the con-

[1] The motto from Hesiod was not prefixed to this paper in the Spect. in folio.—C

fidence to refuse his glass in his turn, when on a sudden he grew so flustered that he took all the talk of the table into his own hands, abused every one of the company, and flung a bottle at the gentleman's head who treated him. This has given me occasion to reflect upon the ill effects of a vicious modesty, and to remember the saying of Brutus, as it is quoted by Plutarch, that 'the person has but an ill education who has not been taught to deny any thing.' This false kind of modesty has, perhaps, betrayed both sexes into as many vices as the most abandoned impudence, and is the more inexcusable to reason, because it acts to gratify others rather than itself, and is punished with a kind of remorse, not only like other vicious habits when the crime is over, but even at the very time that it is committed.

Nothing is more amiable than true modesty, and nothing is more contemptible than the false. The one guards virtue, the other betrays it. True modesty is ashamed to do any thing that is repugnant to the rules of right reason: false modesty is ashamed to do any thing that is opposite to the humour of the company. True modesty avoids every thing that is criminal, false modesty every thing that is unfashionable. The latter is only a general undetermined instinct; the former is that instinct, limited and circumscribed by the rules of prudence and religion.

We may conclude that modesty to be false and vicious, which engages a man to do any thing that is ill or indiscreet, or which restrains him from doing any thing that is of a contrary nature. How many men, in the common concerns of life, lend sums of money which they are not able to spare, are bound for persons whom they have but little friendship for, give recommendatory characters of men whom they are not acquainted with, bestow places on those whom they do not esteem, live in such a manner as they themselves do not approve; and all this merely because they

have not the confidence to resist solicitation, importunity, or example.

Nor does this false modesty expose us only to such actions as are indiscreet, but very often to such as are highly criminal. When Xenophanes was called timorous, because he would not venture his money in a game at dice: 'I confess, (said he,) that I am exceeding timorous, for I dare not do an ill thing.' On the contrary, a man of vicious modesty complies with every thing, and is only fearful of doing what may look singular in the company where he is engaged. He falls in with the torrent, and lets himself go to every action or discourse, however unjustifiable in itself, so it be in vogue among the present party. This, though one of the most common, is one of the most ridiculous dispositions in human nature, that men should not be ashamed of speaking or acting in a dissolute or irrational manner, but that one who is in their company should be ashamed of governing himself by the principles of reason and virtue.

In the second place we are to consider false modesty, as it restrains a man from doing what is good and laudable. My reader's own thoughts will suggest to him many instances and examples under this head. I shall only dwell upon one reflection, which I cannot make without a secret concern. We have in England a particular bashfulness in every thing that regards religion. A well-bred man is obliged to conceal any serious sentiment of this nature, and very often to appear a greater libertine than he is, that he may keep himself in countenance among the men of mode. Our excess of modesty makes us shame-faced in all the exercises of piety and devotion. This humour prevails upon us daily; insomuch, that at many well-bred tables, the master of the house is so very modest a man, that he has not the confidence to say grace at his own table: a custom which is not only practised by all the nations about us, but was never omitted by

the heathens themselves. English gentlemen who travel into Roman Catholic countries, are not a little surprised to meet with people of the best quality kneeling in their churches, and engaged in their private devotions, though it be not at the hours of public worship. An officer of the army, or a man of wit and pleasure in those countries, would be afraid of passing not only for an irreligious, but an ill-bred man, should he be seen to go to bed, or sit down at table, without offering up his devotions on such occasions. The same show of religion appears in all the foreign reformed churches, and enters so much into their ordinary conversation, that an Englishman is apt to term them hypocritical and precise.

This little appearance of a religious deportment in our nation, may proceed in some measure from that modesty which is natural to us, but the great occasion of it is certainly this. Those swarms of sectaries that over-ran the nation in the time of the great rebellion, carried their hypocrisy so high, that they had converted our whole language into a jargon of enthusiasm; insomuch, that upon the restoration men thought they could not recede too far from the behaviour and practice of those persons, who had made religion a cloak to so many villanies. This led them into the other extreme, every appearance of devotion was looked upon as puritanical; and falling into the hands of the ridiculers who flourished in that reign, and attacked every thing that was serious, it has ever since been out of countenance among us. By this means we are gradually fallen into that vicious modesty which has in some measure worn out from among us the appearance of Christianity in ordinary life and conversation, and which distinguishes us from all our neighbours.

Hypocrisy cannot indeed be too much detested, but at the same time is to be preferred to open impiety. They are both equally destructive to the person who is possessed with them,

but in regard to others, hypocrisy is not so pernicious as bare faced irreligion. The due mean to be observed is to be sincerely virtuous, and at the same time to let the world see we are so. I do not know a more dreadful menace in the holy writings, than that which is pronounced against those who have this perverted modesty, to be ashamed before men in a particular of such unspeakable importance. C

No. 459. SATURDAY, AUGUST 16.

——quicquid dignum sapiente bonoque est.
Hor. l. Ep. iv. 5.

——what benefits the wise and good.
Creech.

Religion may be considered under two general heads. The first comprehends what we are to believe, the other what we are to practise. By those things which we are to believe, I mean whatever is revealed to us in the holy writings, and which we could not have obtained the knowledge of by the light of nature; by the things which we are to practise, I mean all those duties to which we are directed by reason or natural religion. The first of these I shall distinguish by the name of faith, the second by that of morality.

If we look into the more serious part of mankind, we find many who lay so great a stress upon faith, that they neglect morality; and many who build so much upon morality, that they do not pay a due regard to faith. The perfect man should be defective in neither of these particulars, as will be very evident to those who consider the benefits which arise from each of them and which I shall make the subject of this day's paper.

Notwithstanding this general division of Christian duty into morality and faith, and that they have both their peculiar excellencies, the first has the pre-eminence in several respects.

First, Because the greatest part of morality (as I have stated the notion of it,) is of a fixed, eternal nature, and will endure when faith shall fail, and be lost in conviction.

Secondly, Because a person may be qualified to do greater good to mankind, and become more beneficial to the world, by morality without faith, than by faith without morality.

Thirdly, Because morality gives a greater perfection to human nature, by quieting the mind, moderating the passions, and advancing the happiness of every man in his private capacity.

Fourthly, Because the rule of morality is much more certain than that of faith, all the civilized nations of the world agreeing in the great points of morality, as much as they differ in those of faith.

Fifthly, Because infidelity is not of so malignant a nature as immorality; or to put the same reason in another light, because it is generally owned, there may be salvation for a virtuous infidel (particularly in the case of invincible ignorance) but none for a vicious believer.

Sixthly, Because faith seems to draw its principal, if not all its excellency, from the influence it has upon morality; as we shall see more at large, if we consider wherein consists the excellency of faith, or the belief of revealed religion: and this I think is,

First, In explaining and carrying to greater heights, several points of morality.

Secondly, In furnishing new and stronger motives to enforce the practice of morality.

Thirdly, In giving us more amiable ideas of the Supreme Being, more endearing notions of one another, and a truer state

of ourselves, both in regard to the grandeur and vileness of our natures.

Fourthly, By shewing us the blackness and deformity of vice, which in the Christian system is so very great, that he who is possessed of all perfection, and the sovereign judge of it, is represented by several of our divines, as hating sin to the same degree that he loves the sacred person who was made the propitiation of it.

Fifthly, In being the ordinary and prescribed method of making morality effectual to salvation.

I have only touched on these several heads, which every one who is conversant in discourses of this nature will easily enlarge upon in his own thoughts, and draw conclusions from them which may be useful to him in the conduct of his life. One I am sure is so obvious, that he cannot miss it, namely, that a man cannot be perfect in his scheme of morality, who does not strengthen and support it with that of the Christian faith.

Besides this, I shall lay down two or three other maxims which I think we may deduce from what has been said.

First, that we should be particularly cautious of making any thing an article of faith, which does not contribute to the confirmation or improvement of morality.

Secondly, That no article of faith can be true and authentic which weakens or subverts the practical part of religion, or what I have hitherto called morality.

Thirdly, That the greatest friend of morality or natural religion, cannot possibly apprehend any danger from embracing Christianity, as it is preserved pure and uncorrupt in the doctrines of our national church.

There is likewise another maxim which I think may be drawn from the foregoing considerations, which is this, that we should in all dubious points consider any ill consequences that may arise

from them, supposing they should be erroneous, before we give up our assent to them.

For example, in that disputable point[a] of persecuting men for conscience-sake, besides the imbittering their minds with hatred, indignation, and all the vehemence of resentment, and ensnaring them to profess what they do not believe; we cut them off from the pleasures and advantages of society, afflict their bodies, distress their fortunes, hurt their reputations, ruin their families, make their lives painful, or put an end to them. Sure when I see such dreadful consequences rising from a principle, I would be as fully convinced of the truth of it, as of a mathematical demonstration, before I would venture to act upon it, or make it a part of my religion.

In this case the injury done our neighbour is plain and evident, the principle that puts us upon doing it, of a dubious and disputable nature. Morality seems highly violated by the one, and whether or no a zeal for what a man thinks the true system of faith may justify it, is very uncertain. I cannot but think, if our religion produce charity as well as zeal, it will not be for shewing itself by such cruel instances. But, to conclude with the words of an excellent author, 'We have just enough religion to make us hate, but not enough to make us love one another.'[1] C.

[1] The conclusion of this paper is a quotation from Archbishop Tillotson or Dr. Whitchcote.—C.

[a] *Disputable point.* It had been more exact, as well as more agreeable to the principles of the writer, to say—*disputed*—than—*disputable.*—H.

No. 463. THURSDAY, AUGUST 21.

Omnia quæ sensu volvuntur vota diurno,
Pectore sopito reddit amica quies.
Venator defessa toro cùm membra reponit,
Mens tamen ad sylvas et sua lustra redit.
Judicibus lites, aurigis somnia currus,
Vanaque nocturnis meta cavetur equis.
Me quoque Musarum studium sub nocte silenti
Artibus assuetis sollicitare solet.

CLAUD.

In sleep, when fancy is let loose to play,
Our dreams repeat the wishes of the day.
Though farther toil his tired limbs refuse,
The dreaming hunter still the chase pursues;
The judge abed dispensed still the laws,
And sleeps again o'er the unfinish'd cause:
The dozing racer hears his chariot roll,
Smacks the vain whip, and shuns the fancy'd goal.
Me too the muses in the silent night,
With wonted chimes of jingling verse delight.

I WAS lately entertaining myself with comparing Homer's balance, in which Jupiter is represented as weighing the fates of Hector and Achilles, with a passage of Virgil, wherein that deity is introduced as weighing the fates of Turnus and Æneas. I then considered how the same way of thinking prevailed in the eastern parts of the world, as in those noble passages of scripture, where we are told, that the great king of Babylon, the day before his death, had been weighed in the balance, and been found wanting. In other places of the holy writings, the Almighty is described as weighing the mountains in scales, making the weight for the winds, knowing the balancings of the clouds, and, in others, as weighing the actions of men, and laying their calamities together in a balance. Milton, as I have observed in a former paper,[1] had an eye to several of these foregoing instances, in that beautiful description wherein he represents the archangel and the evil spirit as addressing themselves for the combat, but

[1] No. 321.

parted by the balance which appeared in the heavens, and weighed the consequences of such a battle.

> Th' Eternal to prevent such horrid fray,
> Hung forth in heav'n his golden scales, yet seen
> Betwixt Astrea and the scorpion sign,
> Wherein all things created first he weigh'd,
> The pendulous round earth with balanc'd air
> In counterpoise, now ponders all events,
> Battles and realms; in these he puts two weights
> The sequel each of parting and of fight:
> The latter quick up flew, and kickt the beam;
> Which Gabriel spying, thus bespake the fiend.
>
> Satan, I know thy strength, and thou know'st mine,
> Neither our own but given; what folly then
> To boast what arms can do, since thine no more
> Than Heav'n permits, nor mine, though doubled more
> To trample thee as mire: for proof look up,
> And read thy lot in yon celestial sign,
> Where thou art weigh'd, and shown, how light, how weak,
> If thou resist. The fiend look'd up, and knew
> His mounted scale aloft; nor more, but fled
> Murm'ring, and with him fled the shades of night.

These several amusing thoughts having taken possession of my mind some time before I went to sleep, and mingling themselves with my ordinary ideas, raised in my imagination a very odd kind of vision. I was, methought, replaced in my study, and seated in my elbow chair, where I had indulged the foregoing speculations, with my lamp burning by me, as usual. Whilst I was here meditating on several subjects of morality, and considering the nature of many virtues and vices, as materials for those discourses with which I daily entertain the public; I saw, methought, a pair of golden scales hanging by a chain in the same metal over the table that stood before me; when, on a sudden, there were great heaps of weights thrown down on each side of them. I found upon examining these weights, they shewed the value of every thing that is in esteem among men.

I made an essay of them, by putting the weight of wisdom in one scale, and that of riches in another, upon which the latter, to shew its comparative lightness, immediately 'flew up and kick'd the beam.'

But before I proceed, I must inform my reader, that these weights did not exert their natural gravity, 'till they were laid in the golden balance, insomuch that I could not guess which was light or heavy, whilst I held them in my hand. This I found by several instances, for upon my laying a weight in one of the scales, which was inscribed by the word Eternity; though I threw in that of time, prosperity, affliction, wealth, poverty, interest, success, with many other weights, which in my hand seemed very ponderous, they were not able to stir the opposite balance, nor could they have prevailed, though assisted with the weight of the sun, the stars, and the earth.

Upon emptying the scales, I laid several titles and honours, with pomps, triumphs, and many weights of the like nature, in one of them, and seeing a little glittering weight lie by me, I threw it accidentally into the other scale, when, to my great surprise, it proved so exact a counterpoise, that it kept the balance in an equilibrium. This little glittering weight was inscribed upon the edges of it with the word Vanity. I found there were several other weights which were equally heavy, and exact counterpoises to one another; a few of them I tried, as avarice and poverty, riches and content, with some others.

There were likewise several weights that were of the same figure, and seemed to correspond with each other, but were entirely different when thrown into the scales, as religion and hypocrisy, pedantry and learning, wit and vivacity, superstition and devotion, gravity and wisdom, with many others.

I observed one particular weight lettered on both sides, and upon applying myself to the reading of it, I found on one side

ritten, 'In the dialect of men,' and underneath it, 'CALAMITIES;' n the other side was written, 'In the language of the gods,' and nderneath, 'BLESSINGS.' I found the intrinsic value of this eight to be much greater than I imagined, for it over-powered ealth, wealth, good-fortune, and many other weights, which were uch more ponderous in my hand than the other.

There is a saying among the Scotch, that 'an ounce of mother worth a pound of clergy;'[1] I was sensible of the truth of this ying, when I saw the difference between the weight of natural arts and that of learning. The observation which I made upon ese two weights opened to me a new field of discoveries, for twithstanding the weight of natural parts was much heavier an that of learning; I observed that it weighed an hundred mes heavier than it did before, when I put learning into the same ale with it. I made the same observation upon faith and mora-ty;[2] for notwithstanding the latter outweighed the former parately, it received a thousand times more additional weight om its conjunction with the former, than what it had by itself. his odd phænomenon shewed itself in other particulars, as in it and judgment, philosophy and religion, justice and humanity, al and charity, depth of sense and perspicuity of style,[a] with numerable other particulars, too long to be mentioned in this aper.

As a dream seldom fails of dashing seriousness with impertinence, mirth with gravity, methought I made several other ex-

[1] See Beattie, on the Nature, &c., of Truth, ch. i. p. 45, second ed., 1771.—C.

[2] Spect. No. 459.

[a] *Depth of sense and perspicuity of style.* One would think, the author, if his modesty were not so well known, had meant to pay himself a compliment, on the merit of these papers; in which the *sense* is, generally, excellent, that is, *deep;* though *the perspicuity of his style*, like a clear medium, brings it up to the eye, and tempts an ordinary observer to look upon it as *shallow* and superficial.—H.

periments of a more ludicrous nature, by one of which I found that an English octavo was very often heavier than a French folio; and by another, that an old Greek or Latin author weighed down a whole library of moderns. Seeing one of my Spectators lying by me, I laid it into one of the scales, and flung a two penny piece into the other. The reader will not inquire into the event, if he remembers the first trial which I have recorded in this paper. I afterwards threw both the sexes into the balance; but as it is not for my interest to disoblige either of them, I shall desire to be excused from telling the result of this experiment. Having an opportunity of this nature in my hands, I could not forbear throwing into one scale the principles of a tory, and in the other those of a whig; but as I have all along declared this to be a neutral paper, I shall likewise desire to be silent under this head also, though upon examining one of the weights, I saw the word TEKEL engraven on it in capital letters.

I made many other experiments, and though I have not room for them all in this day's speculation, I may perhaps reserve them for another. I shall only add, that upon my awaking I was sorry to find my golden scales vanished, but resolved for the future to learn this lesson from them, not to despise or value any things for their appearances, but to regulate my esteem and passions towards them according to their real and intrinsic value.

C.

No. 464. FRIDAY, AUGUST 22.

Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidendâ
Sobrius aulâ.

Hor. 2 Od. x. 5.

The golden mean, as she's too nice to dwell
Among the ruins of a filthy cell:
So is her modesty withal as great,
To balk the envy of a princely seat.

Norris.

I wonderfully pleased when I meet with any passage in an ek or Latin author, that is not blown upon,* and which I ver met with in any quotation. Of this kind is a beauti- ing in Theognis; 'Vice is covered by wealth, and virtue rty;' or to give it in the verbal translation, 'Among men re some who have their vices concealed by wealth, and who have their virtues concealed by poverty.' Every bservation will supply him with instances of rich men, ve several faults and defects that are overlooked, if not r hidden, by means of their riches; and, I think, we can- l a more natural description of a poor man, whose merits ; in his poverty, than that in the words of the wise man. was a little city, and few men within it; and there came king against it, and besieged it, and built great bulwarks it: Now there was found in it a poor wise man, and he, wisdom delivered the city; yet no man remembered that oor man. Then said I, wisdom is better than strength; eless, the poor man's wisdom is despised, and his words heard.'

* *wn upon.* A metaphor from flowers, which, being breathed and *pon*, lose at once their fragrance and lustre. It is prettily applied a *beautiful saying* (which is a flower of discourse) flattened and tar y the public breath, *i. e.* frequent quotation.—H.

The middle condition seems to be the most advantageously situated for the gaining of wisdom. Poverty turns our thoughts too much upon the supplying of our wants, and riches upon enjoying our superfluities; and, as Cowley has said in another case, 'It is hard for a man to keep a steady eye upon truth, who is always in a battle or a triumph.'

If we regard poverty and wealth, as they are apt to produce virtues or vices in the mind of man, one may observe, that there is a set of each of these growing out of poverty, quite different from that which rises out of wealth. Humility and patience, industry and temperance, are often the good qualities of a poor man. Humanity and good-nature, magnanimity, and a sense of honour, are as often the qualifications of the rich. On the contrary, poverty is apt to betray a man into envy, riches into arrogance. Poverty is too often attended with fraud, vicious compliance, repining, murmur, and discontent. Riches exposes a man to pride and luxury, a foolish elation of heart, and too great a fondness for the present world. In short, the middle condition is most eligible to the man who would improve himself in virtue; as I have before shown, it is the most advantageous for the gaining of knowledge. It was upon this consideration that Agur founded his prayer, which for the wisdom of it is recorded in holy writ. 'Two things have I required of thee, deny me them not before I die. Remove far from me vanity and lies; give me neither poverty nor riches; feed me with food convenient for me. Lest I be full and deny thee, and say, Who is the Lord? or lest I be poor and steal, and take the name of my God in vain.

I shall fill the remaining part of my paper with a very pretty allegory, which is wrought into a play by Aristophanes the Greek comedian. It seems originally designed as a satire upon the rich, though, in some parts of it, it is like the foregoing discourse, a kind of comparison between wealth and poverty.

Chremylus, who was an old and a good man, and withal exceeding poor, being desirous to leave some riches to his son, consults the oracle of Apollo upon the subject. The oracle bids him follow the first man he should see upon his going out of the temple. The person he chances to see was to appearance an old sordid blind man, but upon his following him from place to place, he at last found by his own confession, that he was Plutus the god of riches, and that he was just come out of the house of a miser. Plutus further told him, that when he was a boy he used to declare, that as soon as he came to age, he would distribute wealth to none but virtuous and just men; upon which Jupiter, considering the pernicious consequences of such a resolution, took his sight away from him, and left him to stroll about the world in the blind condition wherein Chremylus beheld him. With much ado Chremylus prevailed upon him to go to his house, where he met an old woman in a tattered raiment, who had been his guest for many years, and whose name was Poverty. The old woman refusing to turn out so easily as he would have her, he threatened to banish her not only from his own house, but out of all Greece, if she made any more words upon the matter. Poverty on this occasion pleads her cause very notably, and represents to her old landlord, that should she be driven out of the country, all their trades, arts, and sciences, would be driven out with her; and that if every one was rich, they would never be supplied with these pomps, ornaments, and conveniencies of life which made riches desirable. She likewise represented to him the several advantages which she bestowed upon her votaries, in regard to their shape, their health, and their activity, by preserving them from gouts, dropsies, unwieldiness, and intemperance. But whatever she had to say for herself, she was at last forced to troop off. Chremylus immediately considered how he might restore Plutus to his sight; and in order to it conveyed him to the temple of

Æsculapius, who was famous for cures and miracles of this nature. By this means the deity recovered his eyes and begun to make a right use of them, by enriching every one that was distinguished by piety towards the gods, and justice towards men; and at the same time by taking away his gifts from the impious and undeserving. This produces several merry incidents, 'till in the last act Mercury descends with great complaints from the gods, that since the good men were growing rich, they had received no sacrifices, which is confirmed by a priest of Jupiter, who enters with a remonstrance, that since this late innovation he was reduced to a starving condition, and could not live upon his office. Chremylus, who in the beginning of the play was religious in his poverty, concludes it with a proposal which was relished by all the good men who were now grown rich as well as himself, that they should carry Plutus in a solemn procession to the temple, and instal him in the place of Jupiter. This allegory instructed the Athenians in two points; first, as it vindicated the conduct of Providence in its ordinary distributions of wealth; and in the next place, as it shewed the great tendency of riches to corrupt the morals of those who possessed them. C

No. 465. SATURDAY, AUGUST 23.

Quâ ratione queas traducere leniter ævum;
Ne te semper inops agitet vexetque cupido;
Ne pavor et rerum mediocriter utilium spes.
HOR. 1 EP. XVIII. 97.

How thou may'st live, how spend thine age in peace;
Lest avarice, still poor, disturb thine ease;
Or fears should shake, or cares thy mind abuse,
Or ardent hope for things of little use.
CREECH.

HAVING endeavoured in my last Saturday's paper to shew the great excellency of faith, I shall here consider what are the proper means of strengthening and confirming it in the mind of man. Those who delight in reading books of controversy, which are written on both sides of the question in points of faith, do very seldom arrive at a fixed and settled habit of it. They are one day entirely convinced of its important truths, and the next meet with something that shakes and disturbs them. The doubt which was laid revives again, and shews itself in new difficulties, and that generally for this reason, because the mind which is perpetually tost in controversies and disputes, is apt to forget the reasons which had once set it at rest, and to be disquieted with any former perplexity, when it appears in a new shape, or is started by a different hand. As nothing is more laudable than an inquiry after truth, so nothing is more irrational than to pass away our whole lives, without determining ourselves one way or other in those points which are of the last importance to us. There are indeed many things from which we may withhold our assent; but in cases by which we are to regulate our lives, it is the greatest absurdity to be wavering and unsettled, without closing with that side which appears the most safe and the most probable. The first rule, therefore, which I shall lay down is this, that when by reading or discourse we find ourselves thoroughly convinced of

the truth of any article, and of the reasonableness of our belief in it, we should never after suffer ourselves to call it into question. We may perhaps forget the arguments which occasioned our conviction, but we ought to remember the strength they had with us, and therefore still to retain the conviction which they once produced. This is no more than what we do in every common art or science, nor is it possible to act otherwise, considering the weakness and limitation of our intellectual faculties. It was thus that Latimer, one of the glorious army of martyrs who introduced the reformation in England, behaved himself in that great conference which was managed between the most learned among the Protestants and Papists in the reign of Queen Mary. This venerable old man knowing how his abilities were impaired by age, and that it was impossible for him to recollect all those reasons which had directed him in the choice of his religion, left his companions who were in the full possession of their parts and learning, to baffle and confound their antagonists by the force of reason. As for himself, he only repeated to his adversaries those articles in which he firmly believed, and in the profession of which he was determined to die. It is in this manner that the mathematician proceeds upon propositions which he has once demonstrated; and though the demonstration may have slipt out of his memory, he builds upon the truth, because he knows it was demonstrated. This rule is absolutely necessary for weaker minds, and in some measure for men of the greatest abilities; but to these last I would propose in the second place, that they should lay up in their memories, and always keep by them in readiness, those arguments which appear to them of the greatest strength, and which cannot be got over by all the doubts and cavils of infidelity.

But, in the third place, there is nothing which strengthens faith more than morality. Faith and morality naturally produce

each other. A man is quickly convinced of the truth of religion, who finds it is not against his interest that it should be true. The pleasure he receives at present, and the happiness which he promises himself from it hereafter, will both dispose him very powerfully to give credit to it, according to the ordinary observation, 'that we are easy to believe what we wish.' It is very certain, that a man of sound reason cannot forbear closing with religion upon an impartial examination of it; but at the same time it is as certain, that faith is kept alive in us, and gathers strength from practice more than from speculation.

There is still another method which is more persuasive than any of the former, and that is an habitual adoration of the Supreme Being, as well in constant acts of mental worship, as in outward forms. The devout man does not only believe but feels there is a Deity. He has actual sensations of him; his experience concurs with his reason; he sees him more and more in all his intercourses with him, and even in this life almost loses his faith in conviction.

The last method which I shall mention for the giving life to man's faith, is frequent retirement from the world, accompanied with religious meditation. When a man thinks of any thing in the darkness of the night, whatever deep impressions it may make in his mind, they are apt to vanish as soon as the day breaks about him. The light and noise of the day, which are perpetually soliciting his senses, and calling off his attention, wear out of his mind the thoughts that imprinted themselves in it, with so much strength, during the silence and darkness of the night. A man finds the same difference as to himself in a crowd and in a solitude: the mind is stunned and dazzled amidst that variety of objects which press upon her in a great city: she cannot apply herself to the consideration of those things which are of the utmost concern to her. The cares or pleasures of the world strike

in with every thought, and a multitude of vicious examples give a kind of justification to our folly. In our retirements every thing disposes us to be serious. In courts and cities we are entertained with the works of men; in the country with those of God. One is the province of art, the other of nature. Faith and devotion naturally grow in the mind of every reasonable man, who sees the impressions of divine power and wisdom in every object on which he casts his eye. The Supreme Being has made the best arguments for his own existence, in the formation of the heavens and the earth, and these are arguments which a man of sense cannot forbear attending to, who is out of the noise and hurry of human affairs. Aristotle says, 'that should a man live under ground, and there converse with the works of art and mechanism, and should afterwards be brought up into the open day, and see the several glories of the heaven and earth, he would immediately pronounce them the works of such a being as we define God to be.' The psalmist has very beautiful strokes of poetry to this purpose, in that exalted strain, 'The heavens declare the glory of God: and the firmament sheweth his handy-work. One day telleth another: and one night certifieth another. There is neither speech nor language: but their voices are heard among them. Their sound is gone into all lands: and their words into the ends of the world.' As such a bold and sublime manner of thinking furnishes very noble matter for an ode, the reader may see it wrought into the following one.

I.

The spacious firmament on high,
With all the blue etherial sky,
And spangled heav'ns, a shining frame
Their great Original proclaim:
Th' unwearied sun from day to day,
Does his Creator's power display,
And publishes to every land
The work of an Almighty hand

II.

Soon as the evening shades prevail,
The moon takes up the wondrous tale,
And nightly to the list'ning earth
Repeats the story of her birth:
Whilst all the stars that round her burn,
And all the planets, in their turn,
Confirm the tidings as they roll,
And spread the truth from pole to pole.

III.

What though, in solemn silence, all
Move round the dark terrestrial ball?
What tho' nor real voice nor sound[a]
Amid their radiant orbs be found?
In reason's ear they all rejoice,
And utter forth a glorious voice,
For ever singing, as they shine,
"The hand that made us is divine."

C.

No. 469. THURSDAY, AUGUST 28.

Detrahere aliquid alteri, et hominem hominis incommodo suum augere commodum magis est contra naturam, quam mors, quam paupertas, quam dolor, quam cætera quæ possunt aut corpori accidere, aut rebus externis.

TULL.

To detract from other men, and turn their disadvantages to our own profit, is more contrary to nature than death, poverty, or grief, or any thing which can affect our bodies or external circumstances.

I AM persuaded there are few men, of generous principles, who would seek after great places, were it not rather to have an opportunity in their hands of obliging their particular friends, or those whom they look upon as men of worth, than to procure wealth and honour for themselves. To an honest mind the best

[a] *Nor real voice nor sound.* The author seems to have mistaken the sense of his original; but that which he gives to it, is poetical, and finely expressed.—H.

perquisites of a place are the advantages it gives a man of doing good.

Those who are under the great officers of state, and are the instruments by which they act, have more frequent opportunities for the exercise of compassion and benevolence, than their superiors themselves. These men know every little case that is to come before the great man, and if they are possessed with honest minds, will consider poverty as a recommendation in the person who applies himself to them, and make the justice of his cause the most powerful solicitor in his behalf. A man of this temper, when he is in a post of business, becomes a blessing to the public: he patronises the orphan and the widow, assists the friendless, and guides the ignorant: he does not reject the person's pretensions, who does not know how to explain them, or refuse doing a good office for a man because he cannot pay the fee of it. In short, though he regulates himself in all his proceedings by justice and equity, he finds a thousand occasions for all the good-natured offices of generosity and compassion.

A man is unfit for such a place of trust, who is of a sour untractable nature, or has any other passion that makes him uneasy to those who approach him. Roughness of temper is apt to discountenance the timorous or modest. The proud man discourages those from approaching him, who are of a mean condition, and who most want his assistance. The impatient man will not give himself time to be informed of the matter that lies before him. An officer with one or more of these unbecoming qualities, is sometimes looked upon as a proper person to keep off impertinence and solicitation from his superior; but this is a kind of merit, that can never atone for the injustice which may very often arise from it.

There are two other vicious qualities which render a man very unfit for such a place of trust. The first of these is a dilatory

temper, which commits innumerable cruelties without design. The maxim which several have laid down for a man's conduct in ordinary life, should be inviolable with a man in office, never to think of doing that to-morrow which may be done to-day. A man who defers doing what ought to be done, is guilty of injustice so long as he defers it. The dispatch of a good office is very often as beneficial to the solicitor as the good office itself. In short, if a man compared the inconveniencies which another suffers by his delays, with the trifling motives and advantages which he himself may reap by such a delay, he would never be guilty of a fault which very often does an irreparable prejudice to the person who depends upon him, and which might be remedied with little trouble to himself.

But in the last place, there is no man so improper to be employed in business, as he who is in any degree capable of corruption; and such an one is the man, who, upon any pretence whatsoever, receives more than what is the stated and unquestioned fee of his office.[1] Gratifications, tokens of thankfulness, dispatch money, and the like specious terms, are the pretences under which corruption very frequently shelters itself. An honest man will, however, look on all these methods as unjustifiable, and will enjoy himself better in a moderate fortune that is gained with honour and reputation, than in an over-grown estate that is cankered with the acquisitions of rapine and exaction. Were all our offices discharged with such an inflexible integrity, we should not see men in all ages, who grow up to exorbitant wealth with the abilities which are to be met with in an ordinary mechanic. I cannot but think that such a corruption proceeds chiefly from men's employing the first that offer themselves, or those who have the character of shrewd worldly men, instead of searching out such as have had

[1] Addison, as is well known, would neither overcharge an official act nor remit a fee.—G.

a liberal education, and have been trained up in the studies of knowledge and virtue.

It has been observed, that men of learning who take to business, discharge it generally with greater honesty than men of the world. The chief reason for it I take to be as follows. A man that has spent his youth in reading, has been used to find virtue extolled, and vice stigmatized. A man that has past his time in the world, has often seen vice triumphant, and virtue discountenanced. Extortion, rapine, and injustice, which are branded with infamy in books, often give a man a figure in the world; while several qualities which are celebrated in authors, as generosity, ingenuity, and good-nature, impoverish and ruin him. This cannot but have a proportionable effect on men, whose tempers and principles are equally good and vicious.

There would be at least this advantage in employing men of learning and parts in business, that their prosperity would sit more gracefully on them, and that we should not see many worthless persons shoot up into the greatest figures of life. O.[1]

No. 470. FRIDAY, AUGUST 29.

Turpe est difficiles habere nugas,
Et stultus est labor ineptiarum.
MART. 2. Ep. lxxxvi. 9.

'Tis folly only, and defect of sense,
Turns trifles into things of consequence.

I HAVE been very often disappointed of late years, when upon examining the new edition of a classic author, I have found above half the volume taken up with various readings. When I have expected to meet with a learned note upon a doubtful pas-

[1] But in the original Fol. and 8vo. of 1712, C.

sage in a Latin poet, I have been only informed, that such or such ancient manuscripts for an *et* write an *ac*, or of some other notable discovery of the like importance. Indeed, when a different reading gives us a different sense, or a new elegance in an author, the editor does very well in taking notice of it; but when he only entertains us with the several ways of spelling the same word, and gathers together the various blunders and mistakes of twenty or thirty different transcribers, they only take up the time of the learned reader, and puzzle the minds of the ignorant. I have often fancied with myself how enraged an old Latin author would be, should he see the several absurdities in sense and grammar, which are imputed to him, by some or other of these various readings. In one he speaks nonsense; in another makes use of a word that was never heard of: and indeed there is scarce a solecism in writing which the best author is not guilty of, if we may be at liberty to read him in the words of some manuscript, which the laborious editor has thought fit to examine in the prosecution of his work.

I question not but the ladies and pretty fellows will be very curious to understand what it is that I have been hitherto talking of. I shall therefore give them a notion of this practice by endeavouring to write after the manner of several persons who make an eminent figure in the republic of letters. To this end we will suppose, that the following song is an old ode which I present to the public in a new edition, with the several various readings which I find of it in former editions, and in ancient manuscripts. Those who cannot relish the various readings, will perhaps find their account in the song, which never before appeared in print.

My love was fickle once and changing,
Nor e'er would settle in my heart;
From beauty still to beauty ranging,
In ev'ry face I found a dart.

'Twas first a charming shape enslav'd me,
An eye then gave the fatal stroke:
'Till by her wit Corinna sav'd me,
And all my former fetters broke.

But now a long and lasting anguish
For Belvidera I endure:
Hourly I sigh and hourly languish,
Nor hope to find the wonted cure.

For here the false unconstant lover,
After a thousand beauties shown,
Does new surprising charms discover
And finds variety in one.

Various Readings.[1]

Stanza the first, verse the first. *And changing.*] The *and* in some manuscripts is written thus, &, but that in the Cotton Library writes it in three distinct letters.

Verse the second. *Nor ere would.*] Aldus reads it *ever would;* but as this would hurt the metre, we have restored it to its genuine reading, by observing that synæresis which had been neglected by ignorant transcribers.

Ibid. *In my heart.*] Scaliger and others, *on my heart.*

Verse the fourth. *I found a dart.*] The Vatican manuscript for *I* reads *it*, but this must have been the hallucination of the transcriber, who probably mistook the dash of the *I* for a *T*.

Stanza the second, verse the second. *The fatal stroke.* Scioppius, Salmasius, and many others, for *the* read *a*, but I have stuck to the usual reading.

Verse the third. *Till by her wit.*] Some manuscripts have it *his wit*, others *your*, others *their wit.* But as I find *Corinna*

[1] V. Nichol's select collection of poems, vol. 2, p. 68—et seq., note or a remark in the Chef d'œuvre d'un Inconnu.—C.

to be the name of a woman in other authors, I cannot doubt but it should be *her*.

Stanza the third, verse the first. *A long and lasting anguish.*] The German manuscript reads *a lasting passion*, but the rhyme will not admit it.

Verse the second. *For Belvidera I endure.*] Did not all the manuscripts reclaim, I should change *Belvidera* into *Pelvidera; Pelvis* being used by several of the ancient comic writers for a looking-glass, by which means the etymology of the word is very visible, and *Pelvidera* will signify a lady who often looks in her glass, as indeed she had very good reason, if she had all those beauties which our poet here ascribes to her.

Verse the third. *Hourly I sigh and hourly languish.*] Some for the word *hourly* read *daily*, and others *nightly*; the last has great authorities of it's side.

Verse the fourth. *The wonted cure.*] The elder Stevens reads *wanted cure*.

Stanza the fourth, verse the second. *After a thousand beauties.*] In several copies we meet with a *hundred beauties*, by the usual error of the transcribers, who probably omitted a cypher, and had not taste enough to know, that the word *thousand* was ten times a greater compliment to the poet's mistress than an *hundred*.

Verse the fourth. *And finds variety in one.*] Most of the ancient manuscripts have it in *two*. Indeed so many of them concur in this last reading, that I am very much in doubt whether it ought not to take place. There are but two reasons which incline me to the reading, as I have published it; first, because the rhyme, and, secondly, because the sense is preserved by it. It might likewise proceed from the oscitancy of transcribers, who, to dispatch their work the sooner, used to write all numbers in cypher, and seeing the figure 1 followed by a little

dash of the pen, as is customary in old manuscripts, they perhaps mistook the dash for a second figure, and by casting up both together composed out of them the figure 2. But this I shall leave to the learned, without determining any thing in a matter of so great uncertainty.* C.

No. 471. SATURDAY, AUGUST 30.

Ἐν ἐλπίσιν χρὴ τοὺς σοφοὺς ἔχειν βίον.

EURIPIDES.

The wise with hope support the pains of life.

THE time present seldom affords sufficient employment to the mind of man. Objects of pain or pleasure, love or admiration, do not lie thick enough together in life to keep the soul in constant action, and supply an immediate exercise to its faculties. In order, therefore, to remedy this defect, that the mind may not want business, but always have materials for thinking, she is endowed with certain powers, that can recal what is past, and anticipate what is to come.

That wonderful faculty, which we call the memory, is perpetually looking back, when we have nothing present to entertain us. It is like those repositories in several animals, that are filled with stores of their former food, on which they may ruminate when their present pasture fails.

As the memory relieves the mind in her vacant moments, and prevents any chasms of thought by ideas of what is past, we

* Mr. Addison knew how to proportion the expence of his wit, to the worth of his subject. There is more good sense, as well as true humour, in this little paper, than in the long laboured work of St. Hyacinth, which goes under the name of, "*Le Chef d' œuvre d'un Inconnu.*"—H.

have other faculties that agitate and employ her upon what is to come These are the passions of hope and fear.

By these two passions we reach forward into futurity, and bring up to our present thoughts objects that lie hid in the remotest depths of time. We suffer misery, and enjoy happiness, before they are in being; we can set the sun and stars forward, or lose sight of them by wandering into those retired parts of eternity, when the heavens and earth shall be no more.

By the way, who can imagine that the existence of a creature is to be circumscribed by time, whose thoughts are not? But I shall, in this paper, confine myself to that particular passion which goes by the name of hope.

Our actual enjoyments are so few and transient, that man would be a very miserable being, were he not endowed with this passion, which gives him a taste of those good things that may possibly come into his possession. 'We should hope for every thing that is good, (says the old poet Linus,) because there is nothing which may not be hoped for, and nothing but what the gods are able to give us.' Hope quickens all the still parts of life, and keeps the mind awake in her most remiss and indolent hours. It gives habitual serenity and good humour. It is a kind of vital heat in the soul, that cheers and gladdens her, when she does not attend to it. It makes pain easy, and labor pleasant.

Besides these several advantages which rise from hope, there is another which is none of the least, and that is, its great efficacy in preserving us from setting too high a value on present enjoyments. The saying of Cæsar is very well known. When he had given away all his estate in gratuities among his friends, one of them asked what he had left for himself; to which that great man replied, Hope. His natural magnanimity hindered him from prizing what he was certainly possessed of, and turned

all his thoughts upon something more valuable than he had in view. I question not but every reader will draw a moral from this story, and apply it to himself without my direction.

The old story of Pandora's box (which many of the learned believe was formed among the heathens upon the tradition of the fall of man) shews us how deplorable a state they thought the present life without hope. To set forth the utmost condition of misery they tell us, that our forefather, according to the pagan theology, had a great vessel presented him by Pandora: upon his lifting up the lid of it, says the fable, there flew out all the calamities and distempers incident to men, from which, 'till that time, they had been altogether exempt. Hope, who had been enclosed in the cup with so much bad company, instead of flying off with the rest, stuck so close to the lid of it, that it was shut down upon her.

I shall make but two reflections upon what I have hitherto said. First, that no kind of life is so happy as that which is full of hope, especially when the hope is well grounded, and when the object of it is of an exalted kind, and in its nature proper to make the person happy who enjoys it. This proposition must be very evident to those who consider how few are the present enjoyments of the most happy man, and how insufficient to give him an entire satisfaction and acquiescence in them.

My next observation is this, that a religious life is that which most abounds in a well-grounded hope, and such an one as is fixed on objects that are capable of making us entirely happy. This hope in a religious man, is much more sure and certain than the hope of any temporal blessing, as it is strengthened not only by reason, but by faith. It has at the same time its eye perpetually fixed on that state, which implies in the very notion of it, the most full and most compleat happiness.

I have before shown how the influence of hope in general

sweetens life, and makes our present condition supportable, if not pleasing; but a religious hope has still greater advantages. It does not only bear up the mind under her sufferings, but makes her rejoice in them, as they may be the instruments of procuring her the great and ultimate end of all her hope.

Religious hope has likewise this advantage above any other kind of hope, that it is able to revive the dying man, and to fill his mind not only with secret comfort and refreshment, but sometimes with rapture and transport. He triumphs in his agonies, whilst the soul springs forward with delight to the great object which she has always had in view, and leaves the body with an expectation of being re-united to her in a glorious and joyful resurrection.

I shall conclude this essay with those emphatical expressions of a lively hope, which the psalmist made use of in the midst of those dangers and adversities which surrounded him; for the following passage had its present and personal, as well as its future and prophetic sense. 'I have set the Lord always before me: because he is at my right hand, I shall not be moved. Therefore my heart is glad, and my glory rejoiceth: my flesh also shall rest in hope. For thou wilt not leave my soul in hell neither wilt thou suffer thine holy one to see corruption. Thou wilt show me the path of life: in thy presence is fulness of joy, and at thy right hand there are pleasures for evermore.'[a] C.

[a] This paper seems to be made up of such casual hints as occurred to the writer at the time of composing it. But the subject of futurity warmed the breast of this good man, and gave to his expression a force and spirit, which we do not always find in his more laboured discourses on moral subjects.—H.

No. 475. THURSDAY, SEPTEMBER 4.

——Quæ res in se neque consilium neque modum
Habet ullum, eam consilio regere non potes.
TER. Eun. Act. i. Sc. 1.

Advice is thrown away, where the case admits of neither counsel nor moderation.

IT is an old observation, which has been made of politicians who would rather ingratiate themselves with their sovereign, than promote his real service, that they accommodate their counsels to his inclinations, and advise him to such actions only as his heart is naturally set upon. The privy-counsellor of one in love must observe the same conduct, unless he would forfeit the friendship of the person who desires his advice. I have known several odd cases of this nature. Hipparchus was going to marry a common woman, but being resolved to do nothing without the advice of his friend Philander, he consulted him upon the occasion. Philander told him his mind freely, and represented his mistress to him in such strong colours, that the next morning he received a challenge for his pains, and before twelve o'clock was run through the body by the man who had asked his advice. Celia was more prudent on the like occasion; she desired Leonilla to give her opinion freely upon a young fellow who made his addresses to her. Leonilla, to oblige her, told her with great frankness, that she looked upon him as one of the most worthless——Celia, foreseeing what a character she was to expect, begged her not to go on, for that she had been privately married to him above a fortnight. The truth of it is, a woman seldom asks advice before she has bought her wedding-clothes. When she has made her own choice, for form's sake she sends a *conge d'elire* to her friends.

If we look into the secret springs and motives that set people at work on these occasions, and put them upon asking advice

which they never intend to take; I look upon it to be none of the least, that they are incapable of keeping a secret which is so very pleasing to them. A girl longs to tell her confident, that she hopes to be married in a little time, and, in order to talk of the pretty fellow that dwells so much in her thoughts, asks her very gravely, what she would advise her to in a case of so much difficulty. Why else should Melissa, who had not a thousand pounds in the world, go into every quarter of the town to ask her acquaintance whether they would advise her to take Tom Townly, that made his addresses to her with an estate of five thousand a year? 'Tis very pleasant, on this occasion, to hear the lady propose her doubts, and to see the pains she is at to get over them.

I must not here omit a practice that is in use among the vainer part of our own sex, who will often ask a friend's advice, in relation to a fortune whom they are never likely to come at. Will Honeycomb, who is now on the verge of threescore, took me aside not long since, and asked me in his most serious look, whether I would advise him to marry my Lady Betty Single, who, by the way, is one of the greatest fortunes about town. I stared him full in the face upon so strange a question; upon which he immediately gave me an inventory of her jewels and estate, adding, that he was resolved to do nothing in a matter of such consequence without my approbation. Finding he would have an answer, I told him, if he could get the lady's consent, he had mine. This is about the tenth match which, to my knowledge, Will has consulted his friends upon, without ever opening his mind to the party herself.

I have been engaged in this subject by the following letter, which comes to me from some notable young female scribe, who, by the contents of it, seems to have carried matters so far, that she is ripe for asking advice; but as I would not lose her good

will, nor forfeit the reputation which I have with her for wisdo[illegible], I shall only communicate the letter to the public, without retur[illegible] ing any answer to it.

"MR. SPECTATOR,

"Now, sir, the thing is this: Mr. Shapely is the prettie[illegible] gentleman about town. He is very tall, but not too tall neithe[illegible] He dances like an angel. His mouth is made I do not kno[illegible] how, but it is the prettiest that I ever saw in my life. He i[illegible] always laughing, for he has an infinite deal of wit. If you di[illegible] but see how he rolls his stockings! he has a thousand pretty[illegible] fancies, and I am sure, if you saw him, you would like him. He[illegible] is a very good scholar, and can talk Latin as fast as English. I wish you could but see him dance. Now you must understand poor Mr. Shapely has no estate; but how can he help that, you know? and yet my friends are so unreasonable as to be always teazing me about him, because he has no estate: but I am sure he has that that is better than an estate; for he is a good-natured, ingenious, modest, civil, tall, well-bred, handsome man; and I am obliged to him for his civilities ever since I saw him. I forgot to tell you that he has black eyes, and looks upon me now and then as if he had tears in them. And yet my friends are so unreasonable, that they would have me be uncivil to him. I have a good portion, which they cannot hinder me of, and I shall be fourteen on the 29th day of August next, and am therefore willing to settle in the world as soon as I can, and so is Mr. Shapely. But every body I advise with here is poor Mr. Shapely's enemy. I desire, therefore, you will give me your advice, for I know you are a wise man; and if you advise me well, I am resolved to follow it. I heartily wish you could see him dance, and am,

"Sir, your most humble servant, B. D."

He loves your Spectators mightily." C.

No. 476. FRIDAY, SEPTEMBER 5.

——— Lucidus ordo.
HOR. Ars Poet. 41.
Method gives light.

AMONG my daily papers which I bestow on the public, there are some which are written with regularity and method, and others that run out into the wildness of those compositions which go by the name of Essays. As for the first, I have the whole scheme of the discourse in my mind before I set pen to paper. In the other kind of writing, it is sufficient that I have several thoughts on a subject, without troubling myself to range them in such order, that they may seem to grow out of one another, and be disposed under the proper heads. Seneca and Montaigne are patterns for writing in this last kind, as Tully and Aristotle excel in the other. When I read an author of genius who writes without method, I fancy myself in a wood that abounds with a great many noble objects, rising among one another in the greatest confusion and disorder. When I read a methodical discourse, I am in a regular plantation, and can place myself in its several centers, so as to take a view of all the lines and walks that are struck from them. You may ramble in the one a whole day together, and every moment discover something or other that is new to you; but when you have done, you will find but a confused imperfect notion of the place: in the other, your eye commands the whole prospect, and gives you such an idea of it, as is not easily worn out of the memory.

Irregularity and want of method are only supportable in men of great learning or genius, who are often too full to be exact, and therefore chuse to throw down their pearls in heaps before the reader, rather than be at the pains of stringing them.

Method is of advantage to a work, both in respect to the writer and the reader. In regard to the first, it is a great help to his invention. When a man has planned his discourse, he finds a great many thoughts rising out of every head, that do not offer themselves upon the general survey of a subject. His thoughts are at the same time more intelligible, and better discover their drift and meaning, when they are placed in their proper lights, and follow one another in a regular series, than when they are thrown together without order and connection. There is always an obscurity in confusion, and the same sentence that would have enlightened the reader in one part of a discourse, perplexes him in another. For the same reason, likewise, every thought in a methodical discourse shews itself in its greatest beauty, as the several figures in a piece of painting receive new grace from their disposition in the picture. The advantages of a reader from a methodical discourse, are correspondent with those of the writer. He comprehends every thing easily, takes it in with pleasure, and retains it long.

Method is not less requisite in ordinary conversation than in writing, provided a man would talk to make himself understood. I, who hear a thousand coffee-house debates every day, am very sensible of this want of method in the thoughts of my honest countrymen. There is not one dispute in ten which is managed in those schools of politics, where, after the three first sentences, the question is not entirely lost. Our disputants put me in mind of the skuttle-fish, that when he is unable to extricate himself, blackens all the water about him till he becomes invisible. The man who does not know how to methodize his thoughts, has always, to borrow a phrase from the Dispensary, 'a barren superfluity of words; the fruit is lost amidst the exuberance of leaves.

Tom Puzzle is one of the most eminent immethodical dispu

tants of any that has fallen under my observation. Tom has read enough to make him very impertinent; his knowledge is sufficient to raise doubts, but not to clear them. It is pity that he has so much learning, or that he has not a great deal more. With these qualifications Tom sets up for a Free-thinker, finds a great many things to blame in the constitution of his country, and gives shrewd intimations that he does not believe another world. In short, Puzzle is an atheist as much as his parts will give him leave. He has got about half a dozen common-place topics, into which he never fails to turn the conversation, whatever was the occasion of it: though the matter in debate be about Doway or Denain, it is ten to one but half his discourse runs upon the unreasonableness of bigotry and priest-craft. This makes Mr. Puzzle the admiration of all those who have less sense than himself, and the contempt of all those who have more. There is none in town whom Tom dreads so much as my friend Will Dry. Will, who is acquainted with Tom's Logic, when he finds him running off the question, cuts him short with a 'What then? we allow all this to be true, but what is it to our present purpose?' I have known Tom eloquent half an hour together, and triumphing, as he thought, in the superiority of argument, when he has been non-plused on a sudden by Mr. Dry's desiring him to tell the company what it was that he endeavoured to prove. In short, Dry is a man of a clear methodical head, but few words, and gains the same advantages over Puzzle, that a small body of regular troops would gain over a numberless undisciplined militia.

No. 477. SATURDAY, SEPTEMBER 6

——— An me ludit amabilis
Insania? audire et videor pios
Errare per lucos, amœnæ
Quos et aquæ subeunt et auræ.
HOR. 3 Od. iv. 5.

——— Does airy fancy cheat
My mind well pleas'd with the deceit?
I seem to hear, I seem to move,
And wander through the happy grove,—
Where smooth springs flow, and murm'ring breeze,
Wantons through the waving trees.
CREECH.

'SIR,

HAVING lately read your essay on the pleasures of the imagination, I was so taken with your thoughts upon some of our English gardens, that I cannot forbear troubling you with a letter upon that subject. I am one, you must know, who am looked upon as a humourist in gardening. I have several acres about my house, which I call my garden, and which a skilful gardener would not know what to call. It is a confusion of kitchen and parterre, orchard and flower-garden, which lie so mixed and interwoven with one another, that if a foreigner who had seen noth ing of our country, should be conveyed into my garden at his first landing, he would look upon it as a natural wilderness, and one of the uncultivated parts of our country. My flowers grow up in several parts of the garden in the greatest luxuriancy and profusion. I am so far from being fond of any particular one, by reason of its rarity, that if I meet with any one in a field which pleases me, I give it a place in my garden. By this means, when a stranger walks with me, he is surprised to see several large spots of ground covered with ten thousand different colours, and has often singled out flowers that he might have met with under a common hedge, in a field or in a meadow, as some

of the greatest beauties of the place. The only method I observe in this particular, is to range in the same quarter the products of the same season, that they may make their appearance together, and compose a picture of the greatest variety. There is the same irregularity in my plantations, which run into as great a wilderness as their natures will permit. I take in none that do not naturally rejoice in the soil, and am pleased when I am walking in a labyrinth of my own raising, not to know whether the next tree I shall meet with is an apple or an oak, an elm or a pear-tree. My kitchen has likewise its particular quarters assigned it; for besides the wholesome luxury which that place abounds with, I have always thought a kitchen-garden a more pleasant sight than the finest orangery, or artificial green-house. I love to see every thing in its perfection, and am more pleased to survey my rows of coleworts and cabbages, with a thousand nameless pot-herbs, springing up in their full fragrancy and verdure, than to see the tender plants of foreign countries kept alive by artificial heats, or withering in an air or soil that are not adapted to them. I must not omit, that there is a fountain rising in the upper part of my garden, which forms a little wandering rill, and administers to the pleasure as well as the plenty of the place. I have so conducted it, that it visits most of my plantations; and have taken particular care to let it run in the same manner as it would do in an open field, so that it generally passes through banks of violets and primroses, plats of willows, or other plants, that seem to be of its own producing. There is another circumstance in which I am very particular, or, as my neighbours call me, very whimsical: as my garden invites into it all the birds of the country, by offering them the conveniency of springs and shades, solitude and shelter, I do not suffer any one to destroy their nests in the spring, or drive them from their usual haunts in fruit-time. I value my garden more for being

full of blackbirds than cherries, and very frankly give them fruit for their songs. By this means I have always the music of the season in its perfection, and am highly delighted to see the jay or the thrush hopping about my walks, and shooting before my eye across the several little glades and alleys that I pass through. I think there are as many kinds of gardening as of poetry: your makers of parterres and flower-gardens, are epigrammatists and sonneteers in this art; contrivers of bowers and grottos, treillages and cascades, are romance writers. Wise and London are our heroic poets; and if, as a critic, I may single out any passage of their works to commend, I shall take notice of that part in the upper garden at Kensington, which was at first nothing but a gravel-pit. It must have been a fine genius for gardening, that could have thought of forming such an unsightly hollow into so beautiful an area, and to have hit the eye with so uncommon and agreeable a scene as that which it is now wrought into. To give this particular spot of ground the greater effect, they have made a very pleasing contrast; for as on one side of the walk you see this hollow basin, with its several little plantations lying so conveniently under the eye of the beholder; on the other side of it there appears a seeming mount, made up of trees rising one higher than another in proportion as they approach the centre. A spectator, who has not heard this account of it, would think this circular mount was not only a real one, but that it had been actually scooped out of that hollow space which I have before mentioned. I never yet met with any one who had walked in this garden, who was not struck with that part of it which I have here mentioned. As for myself, you will find, by the account which I have already given you, that my compositions in gardening are altogether after the Pindaric manner, and run into the beautiful wildness of nature, without affecting the nicer elegancies of art. What I am now going to mention, will, perhaps

deserve your attention more than any thing I have yet said. I find that in the discourse which I spoke of at the beginning of my letter, you are against filling an English garden with ever-greens; and indeed I am so far of your opinion, that I can by no means think the verdure of an ever-green comparable to that which shoots out naturally, and clothes our trees in the summer-season. But I have often wondered that those who are like my self, and love to live in gardens, have never thought of contriving a winter-garden, which would consist of such trees only as never cast the leaves. We have very often little snatches of sunshine and fair weather in the most uncomfortable parts of the year, and have frequently several days in November and January that are as agreeable as any in the finest months. At such times, therefore, I think there could not be a greater pleasure, than to walk in such a winter-garden as I have proposed. In the summer-season the whole country blooms, and is a kind of garden, for which reason we are not so sensible of those beauties that at this time may be every where met with; but when nature is in her desolation, and presents us with nothing but bleak and barren prospects, there is something unspeakably chearful in a spot of ground which is covered with trees that smile amidst all the rigours of winter, and give us a view of the most gay season in the midst of that which is the most dead and melancholy. I have so far indulged myself in this thought, that I have set apart a whole acre of ground for the executing of it. The walls are covered with ivy instead of vines. The laurel, the horn-beam, and the holly, with many other trees and plants of the same nature, grow so thick in it, that you cannot imagine a more lively scene. The glowing redness of the berries, with which they are hung at this time, vies with the verdure of their leaves, and are apt to inspire the heart of the beholder with that vernal delight which you have somewhere taken notice of in your former

papers. It is very pleasant, at the same time, to see the several kinds of birds retiring into this little green spot, and enjoying themselves among the branches and foliage, when my great garden, which I have before mentioned to you, does not afford a single leaf for their shelter.

"You must know, sir, that I look upon the pleasure which we take in a garden, as one of the most innocent delights in human life. A garden was the habitation of our first parents before the fall. It is naturally apt to fill the mind with calmness and tranquillity, and to lay all its turbulent passions at rest. It gives us a great insight into the contrivance and wisdom of Providence, and suggests innumerable subjects for meditation. I cannot but think the very complacency and satisfaction which a man takes in these works of nature, to be a laudable, if not a virtuous habit of mind. For all which reasons I hope you will pardon the length of my present letter."[a]

"I am, sir," &c.

C.

No. 481. THURSDAY, SEPTEMBER 11.

——Uti non
Compositus melius cum Bitho Bacchius, in jus
Acres procurrunt——

Hor. 1 Sat. vii. 19.

No better match'd with Bithus, Bacchius strove:
To law they run, and wrangling dearly love.

It is sometimes pleasant enough to consider the different notions, which different persons have of the same thing. If men of

[a] We see, by this agreeable paper, that the author valued himself on the hint, before given, in *No.* 114, *on the manner of laying out gardens.* But the praise of having invented this species of gardening, is a poor thing, when compared with that elegant and *virtuous habit of mind*, which disposed and qualified him for the enjoyment of such simple pleasures.—H.

low condition very often set a value on things which are not prized by those who are in a higher station of life, there are many things these esteem which are in no value among persons of an inferior rank. Common people are, in particular, very much astonished, when they hear of those solemn contests and debates, which are made among the great upon the punctilios of a public ceremony; and wonder to hear that any business of consequence should be retarded by those little circumstances, which they represent to themselves as trifling and insignificant. I am mightily pleased with a porter's decision in one of Mr. Southern's plays, which is founded upon that fine distress of a virtuous woman's marrying a second husband, while her first was yet living. The first husband, who was supposed to have been dead, returning to his house after a long absence, raises a noble perplexity for the tragic part of the play. In the mean while, the nurse and the porter conferring upon the difficulties that would ensue in such a case, honest Sampson thinks the matter may be easily decided, and solves it very judiciously, by the old proverb, that if his first master be still living, 'The man must have his mare again.' There is nothing in my time which has so much surprised and confounded the greatest part of my honest countrymen, as the present controversy between Count Rechteren and Monsieur Mesnager, which employs the wise heads of so many nations, and holds all the affairs of Europe in suspense.

Upon my going into a coffee-house yesterday, and lending an ear to the next table, which was encompassed with a circle of inferior politicians, one of them, after having read over the news very attentively, broke out into the following remarks. 'I am afraid (says he) this unhappy rupture between the footmen at Utrecht will retard the peace of Christendom. I wish the Pope may not be at the bottom of it. His holiness has a very good hand at fomenting a division, as the poor Swiss Cantons have

lately experienced to their cost. If Monsieur What-d'ye-call-him's domestics will not come to an accommodation, I do not know how the quarrel can be ended, but by a religious war.'

'Why truly,' says a wiseacre that sat by him, 'were I as the king of France, I would scorn to take part with the footmen of either side: here's all the business of Europe stands still, because Monsieur Mesnager's man has had his head broke. If Count Rectrum had given them a pot of ale after it, all would have been well, without any of this bustle; but they say he is a warm man, and does not care to be made mouths at.'

Upon this, one, that had held his tongue hitherto, began to exert himself; declaring that he was very well pleased the plenipotentiaries of our Christian princes took this matter into their serious consideration; for that lacqueys were never so saucy and pragmatical, as they are now-a-days, and that he should be glad to see them taken down in the treaty of peace, if it might be done without prejudice to the public affairs.

One, who sat at the other end of the table, and seemed to be in the interest of the French king, told them, that they did not take the matter right, for that his most Christian Majesty did not resent this matter because it was an injury done to Monsieur Mesnager's footmen; 'for (says he) what are Monsieur Mesnager's footmen to him? but because it was done to his subjects. Now (says he) let me tell you, it would look very odd for a subject of France to have a bloody nose, and his sovereign not to take notice of it. He is obliged in honour to defend his people against hostilities; and if the Dutch will be so insolent to a crowned head, as in any wise to cuff or kick those who are under his protection, I think he is in the right to call them to an account for it.'

This distinction set the controversy upon a new foot, and seemed to be very well approved by most that heard it, till a little warm fellow, who declared himself a friend to the house of Aus

tria, fell most unmercifully upon his Gallic Majesty, as encouraging his subjects to make mouths at their betters, and afterwards skreening them from the punishment that was due to their insolence. To which he added that the French nation was so addicted to grimace, that if there was not a stop put to it at the general congress, there would be no walking the streets for them in a time of peace, especially if they continued masters of the West Indies. The little man proceeded with a great deal of warmth, declaring, that if the allies were of his mind, he would oblige the French king to burn his gallies, and tolerate the Protestant religion in his dominions, before he would sheath his sword. He concluded with calling Monsieur Mesnager an insignificant prig.

The dispute was now growing very warm, and one does not know where it would have ended, had not a young man of about one and twenty, who seems to have been brought up with an eye to the law, taken the debate into his hand, and given it as his opinion, that neither Count Rechteren nor Monsieur Mesnager had behaved themselves right in this affair. 'Count Rechteren, (says he) should have made affidavit that his servants had been affronted, and then Monsieur Mesnager would have done him justice, by taking away their liveries from them, or some other way that he might have thought the most proper; for let me tell you, if a man makes a mouth at me, I am not to knock the teeth out of it for his pains. Then again, as for Monsieur Mesnager, upon his servant's being beaten, why, he might have had his action of assault and battery. But as the case now stands, if you will have my opinion, I think they ought to bring it to referees.'

I heard a great deal more of this conference, but I must confess with little edification; for all I could learn at last from these honest gentlemen, was that the matter in debate was of too high a nature for such heads as theirs, or mine, to comprehend.

O.

No. 482. FRIDAY, SEPTEMBER 12.

Floriferis ut apes in saltibus omnia libant.
LUCR. iii. 11.

As from the sweetest flow'rs the lab'ring bee
Extracts her precious sweets.
CREECH.

WHEN I have published any single paper that falls in with the popular taste, and pleases more than ordinary, it always brings me in a great return of letters. My Tuesday's discourse, wherein I gave several admonitions to the fraternity of the Henpecked, has already produced me very many correspondents; the reason I cannot guess at, unless it be that such a discourse is of general use, and every married man's money. An honest tradesman, who dates his letter from Cheapside, sends me thanks in the name of a club, who, he tells me, meet as often as their wives will give them leave, and stay together till they are sent for home. He informs me, that my paper has administered great consolation to their whole club, and desires me to give some further account of Socrates, and to acquaint them in whose reign he lived, whether he was a citizen or a courtier, whether he buried Xantippe, with many other particulars: for that by his sayings he appears to have been a very wise man, and a good christian. Another, who writes himself Benjamin Bamboo, tells me, that being coupled with a shrew, he had endeavoured to tame her by such lawful means as those which I mentioned in my last Tuesday's paper, and that in his wrath he had often gone further than Bracton allows in those cases; but that for the future he was resolved to bear it like a man of temper and learning, and consider her only as one who lives in his house to teach him philosophy. Tom Dapperwit says, that he agrees with me in that whole discourse, excepting only the last sentence, where I affirm the married state

to be either a heaven or a hell. Tom has been at the charge of a penny upon this occasion, to tell me, that by his experience it is neither one nor the other, but rather that middle kind of state commonly known by the name of Purgatory.

The fair sex have likewise obliged me with their reflections upon the same discourse. A lady, who calls herself Euterpe, and seems a woman of letters, asks me whether I am for establishing the Salick law in every family, and why is it not fit that a woman who has discretion and learning should sit at the helm, when the husband is weak and illiterate? Another, of a quite contrary character, subscribes herself Xantippe, and tells me, that she follows the example of her name-sake; for being married to a bookish man, who has no knowledge of the world, she is forced to take their affairs into her own hands, and to spirit him up now and then, that he may not grow musty, and unfit for conversation.

After this abridgment of some letters which are come to my hands upon this occasion, I shall publish one of them at large.

"MR. SPECTATOR,

"YOU have given us a lively picture of that kind of husband who comes under the denomination of the henpeck'd; but I do not remember that you have ever touched upon one that is of the quite different character, and who, in several places of England, goes by the name of a Cot-quean. I have the misfortune to be joined for life with one of this character, who in reality is more a woman than I am. He was bred up under the tuition of a tender mother, till she made him as good an housewife as herself. He could preserve apricots, and make jellies, before he had been two years out of the nursery. He was never suffered to go abroad, for fear of catching cold: when he should have been hunting down a buck, he was by his mother's side learning how

to season it or put it in crust; and was making paper-boats with his sisters, at an age when other young gentlemen are crossing the seas, or travelling into foreign countries. He has the whitest hand that you ever saw in your life, and raises paste better than any woman in England. These qualifications make him a sad husband: he is perpetually in the kitchen, and has a thousand squabbles with the cook-maid. He is better acquainted with the milk-score, than his steward's accounts. I fret to death when I hear him find fault with a dish that is not dressed to his liking, and instructing his friends that dine with him in the best pickle for a walnut, or sauce for an haunch of venison. With all this, he is a very good-natured husband, and never fell out with me in his life but once, upon the over-roasting of a dish of wild-fowl: at the same time I must own I would rather he was a man of a rough temper, that would treat me harshly sometimes, than of such an effeminate busy nature in a province that does not belong to him. Since you have given us the character of a wife who wears the breeches, pray say something of a husband that wears the petticoat. Why should not a female character be as ridiculous in a man, as a male character in one of our sex?

"I am," &c.

O.

No. 483. SATURDAY, SEPTEMBER 13.

Nec Deus intersit, nisi dignus vindice nodus
Incíderit———

HOR. Ars Poet. 191.

Never presume to make a god appear,
But for a business worthy of a god.

ROSCOMMON.

WE cannot be guilty of a greater act of uncharitableness, than to interpret the afflictions which befal our neighbours, as punish

ments and judgments. It aggravates the evil to him who suffers, when he looks upon himself as the mark of divine vengeance, and abates the compassion of those towards him, who regard him in so dreadful a light. This humour of turning every misfortune into a judgment, proceeds from wrong notions of religion, which, in its own nature, produces good-will towards men, and puts the mildest construction upon every accident that befals them. In this case, therefore, it is not religion that sours a man's temper, but it is his temper that sours his religion: people of gloomy unchearful imaginations, or of envious malignant tempers, whatever kind of life they are engaged in, will discover their natural tincture of mind in all their thoughts, words, and actions. As the finest wines have often the taste of the soil, so even the most religious thoughts often draw something that is particular from the constitution of the mind in which they arise. When folly or superstition strike in with this natural depravity of temper, it is not in the power, even of religion itself, to preserve the character of the person who is possessed with it, from appearing highly absurd and ridiculous.

An old maiden gentlewoman, whom I shall conceal under the name of Nemesis, is the greatest discoverer of judgments that I have met with. She can tell you what sin it was that set such a man's house on fire, or blew down his barns. Talk to her of an unfortunate young lady that lost her beauty by the small-pox, she fetches a deep sigh, and tells you, that when she had a fine face she was always looking on it in her glass. Tell her of a piece of good fortune that has befallen one of her acquaintances; and she wishes it may prosper with her, but her mother used one of her nieces very barbarously. Her usual remarks turn upon people who had great estates, but never enjoyed them, by reason of some flaw in their own, or their father's behaviour. She can give you the reason why such an one died childless: why such an one was

cut off in the flower of his youth: why such an one was unhappy in her marriage: why one broke his leg on such a particular spot of ground; and why another was killed with a back-sword, rather than with any other kind of weapon. She has a crime for every misfortune that can befal any of her acquaintance; and when she hears of a robbery that has been made,* or a murder that has been committed, enlarges more on the guilt of the suffering person, than on that of the thief or the assassin. In short, she is so good a Christian, that whatever happens to herself is a trial, and whatever happens to her neighbours is a judgment.

The very description of this folly, in ordinary life, is sufficient to expose it: but when it appears in a pomp and dignity of style, it is very apt to amuse and terrify the mind of the reader. Herodotus and Plutarch very often apply their judgments as impertinently as the old woman I have before mentioned, though their manner of relating them makes the folly itself appear venerable. Indeed, most historians, as well Christian as Pagan, have fallen into this idle superstition, and spoken of ill success, unforeseen disasters, and terrible events, as if they had been let into the secrets of Providence, and made acquainted with that private conduct by which the world is governed. One would think several of our own historians, in particular, had many revelations of this kind made to them. Our old English monks seldom let any of their kings depart in peace, who had endeavoured to diminish the power or wealth of which the ecclesiastics were in those times possessed. William the Conqueror's race generally found their judgments in the New Forest, where their father had pulled down churches and monasteries. In short, read one of the chronicles written by an author of this frame of mind, and you would think you were reading a history of the kings of Israel or Judah, where

*A robbery that has been made. To *make a robbery*, is not good English.—H.

the historians were actually inspired, and where, by a particular scheme of Providence, the kings were distinguished by judgments or blessings, according as they promoted idolatry or the worship of the true God.

I cannot but look upon this manner of judging upon misfortunes, not only to be very uncharitable in regard to the person on whom they fall, but very presumptuous in regard to him who is supposed to inflict them. It is a strong argument for a state of retribution hereafter, that in this world virtuous persons are very often unfortunate, and vicious persons prosperous; which is wholly repugnant to the nature of a Being who appears infinitely wise and good in all his works, unless we may suppose that such a promiscuous and undistinguishing distribution of good and evil, which was necessary for carrying on the designs of Providence in this life, will be rectified and made amends for in another. We are not, therefore, to expect that fire should fall from heaven in the ordinary course of Providence; nor when we see triumphant guilt or depressed virtue in particular persons, that omnipotence will make bare its holy arm in the defence of the one, or punishment of the other. It is sufficient that there is a day set apart for the hearing and requiting of both according to their respective merits.

The folly of ascribing temporal judgments to any particular crimes, may appear from several considerations. I shall only mention two: first, that generally speaking, there is no calamity or affliction, which is supposed to have happened as a judgment to a vicious man, which does not sometimes happen to men of approved religion and virtue. When Diagoras the atheist was on board one of the Athenian ships, there arose a very violent tempest; upon which the mariners told him, that it was a just judgment upon them for having taken so impious a man on board. Diagoras begged them to look upon the rest of the ships that

were in the same distress, and asked them whether or no Diagoras was on board every vessel in the fleet. We are all involved in the same calamities, and subject to the same accidents; and when we see any one of the species under any particular oppression, we should look upon it as arising from the common lot of human nature, rather than from the guilt of the person who suffers.

Another consideration, that may check our presumption in putting such a construction upon a misfortune, is this, that it is impossible for us to know what are calamities and what are blessings. How many accidents have passed for misfortunes, which have turned to the welfare and prosperity of the persons in whose lot they have fallen? how many disappointments have, in their consequences, saved a man from ruin? If we could look into the effects of every thing, we might be allowed to pronounce boldly upon blessings and judgments; but for a man to give his opinion of what he sees but in part, and in its beginnings, is an unjustifiable piece of rashness and folly. The story of Biton and Clitobus, which was in great reputation among the heathens, for we see it quoted by all the ancient authors, both Greek and Latin, who have written upon the immortality of the soul, may teach us a caution in this matter. These two brothers, being the sons of a lady who was priestess of Juno, drew their mother's chariot to the temple at the time of a great solemnity, the persons being absent, who by their office were to have drawn her chariot on that occasion. The mother was so transported with this instance of filial duty, that she petitioned her goddess to bestow upon them the greatest gift that could be given to men; upon which they were both cast into a deep sleep, and the next morning found dead in the temple. This was such an event, as would have been construed into a judgment, had it happened to

the two brothers after an act of disobedience, and would doubtless have been represented as such by any ancient historian who had given us an account of it. O.

No. 487. THURSDAY, SEPTEMBER 18.

——— Cum prostrata sopore
Urget membra quies, et mens sine pondere ludit.
PETR.

While sleep oppresses the tir'd limbs, the mind
Plays without weight, and wantons unconfin'd.

THOUGH there are are many authors who have written on dreams, they have generally considered them only as revelations of what has already happened in distant parts of the world, or as presages of what is to happen in future periods of time.

I shall consider this subject in another light, as dreams may give us some idea of the great excellency of a human soul, and some intimations of its independency on matter.

In the first place, our dreams are great instances of that activity which is natural to the human soul, and which it is not in the power of sleep to deaden or abate. When the man appears tired and worn out with the labours of the day, this active part in his composition is still busied and unwearied. When the organs of sense want their due repose and necessary reparations, and the body is no longer able to keep pace with that spiritual substance to which it is united, the soul exerts herself in her several faculties, and continues in the action till her partner is again qualified to bear her company. In this case dreams look like the relaxations and amusements of the soul, when she is disencumbered of her machine, her sports and recreations, when she has laid her charge asleep.

In the second place, dreams are an instance of that agility and perfection which is natural to the faculties of the mind, when they are disengaged from the body. The soul is clogged and retarded in her operations, when she acts in conjunction with a companion that is so heavy and unwieldy in its motions. But in dreams it is wonderful to observe with what a sprightliness and alacrity she exerts herself. The slow of speech make unpremeditated harangues, or converse readily in languages that they are but little acquainted with. The grave abound in pleasantries, the dull in repartees and points of wit. There is not a more painful action of the mind, than invention; yet in dreams it works with that ease and activity, that we are not sensible when the faculty is employed. For instance, I believe every one, some time or other, dreams that he is reading papers, books, or letters; in which case the invention prompts so readily, that the mind is imposed upon, and mistakes its own suggestions for the compositions of another.

I shall, under this head, quote a passage out of the Religio Medici, in which the ingenious author gives an account of himself in his dreaming and his waking thoughts. 'We are somewhat more than ourselves in our sleeps, and the slumber of the body seems to be but the waking of the soul. It is the ligation of sense, but the liberty of reason; and our waking conceptions do not match the fancies of our sleeps. At my nativity my ascendant was the watery sign of Scorpius: I was born in the planetary hour of Saturn, and, I think, I have a piece of that leaden planet in me. I am no way facetious, nor disposed for the mirth and galliardise of company; yet in one dream I can compose a whole comedy, behold the action, comprehend the jests and laugh myself awake at the conceits thereof. Were my memory as faithful as my reason is then fruitful, I would never study but in my dreams; and this time also would I chuse for

my devotions: but our grosser memories have then so little hold of our abstracted understandings, that they forget the story, and can only relate to our awaked souls a confused and broken tale of that that has passed.—Thus it is observed, that men, sometimes, upon the hour of their departure, do speak and reason above themselves; for then the soul beginning to be freed from the ligaments of the body, begins to reason like herself, and to discourse in a strain above mortality.'

We may likewise observe, in the third place, that the passions affect the mind with greater strength when we are asleep, than when we are awake. Joy and sorrow give us more vigorous sensations of pain or pleasure at this time, than any other. Devotion likewise, as the excellent author above-mentioned has hinted, is in a very particular manner heightened and inflamed, when it rises in the soul at a time that the body is thus laid at rest. Every man's experience will inform him in this matter, though it is very probable, that this may happen differently, in different constitutions. I shall conclude this head with the two following problems, which I shall leave to the solution of my reader. Supposing a man always happy in his dreams, and miserable in his waking thoughts, and that his life was equally divided between them, whether would he be more happy or miserable? Were a man a king in his dreams, and a beggar awake, and dreamt as consequentially, and in as continued unbroken schemes as he thinks when awake, whether he would be in reality a king or a beggar, or rather whether he would not be both?

There is another circumstance, which methinks gives us a very high idea of the nature of the soul, in regard to what passes in dreams, I mean that innumerable multitude and variety of ideas which then arise in her. Were that active and watchful being only conscious of her own existence at such a time, what a painful solitude would her hours of sleep be? Were the soul sensi-

ble of her being alone in her sleeping moments, after the same manner that she is sensible of it while awake, the time would hang very heavy on her, as it often actually does when she dreams that she is in such a solitude:

> ——————Semperque relinqui
> Sola sibi semper longam incomitata videtur
> Ire viam——————
>
> VIRG. Æn. iv. 466.
>
> ——————She seems alone
> To wander in her sleep through ways unknown,
> Guileless and dark.
>
> DRYDEN.

But this observation I only make by the way. What I would here remark, is that wonderful power in the soul, of producing her own company upon these occasions. She converses with numberless beings of her own creation, and is transported into ten thousand scenes of her own raising. She is herself the theatre, the actor, and the beholder. This puts me in mind of a saying which I am infinitely pleased with, and which Plutarch ascribes to Heraclitus, 'That all men, whilst they are awake, are in one common world; but that each of them, when he is asleep, is in a world of his own.' The waking man is conversant in the world of nature; when he sleeps he retires to a private world that is particular to himself. There seems something in this consideration, that intimates to us a natural grandeur and perfection in the soul, which is rather to be admired than explained.

I must not omit that argument for the excellency of the soul, which I have seen quoted out of Tertullian, namely, its power of divining in dreams. That several such divinations have been made, none can question, who believes the holy writings, or who has but the least degree of a common historical faith; there being innumerable instances of this nature in several authors, both ancient and modern, sacred and profane. Whether such dark

ssages, such visions of the night, proceed from any latent wer in the soul, during this her state of abstraction, or from y communication with the Supreme Being, or from any opera- n of subordinate spirits, has been a great dispute among the rned; the matter of fact is, I think, incontestable, and has en looked upon as such by the greatest writers, who have been ver suspected either of superstition or enthusiasm.

I do not suppose, that the soul, in these instances, is entirely se and unfettered from the body: it is sufficient, if she is not far sunk, and immersed in matter, nor entangled and perplex- in her operations, with such motions of blood and spirits, as en she actuates the machine in its waking hours. The cor- eal union is slackened enough to give the mind more play. e soul seems gathered within herself, and recovers that spring ich is broke and weakened, when she operates more in concert h the body.

The speculations I have here made, if they are not arguments, y are at least strong intimations, not only of the excellency of uman soul, but of its independence on the body; and if they not prove, do at least confirm these two great points, which established by many other reasons that are altogether un werable. O.

No. 488. FRIDAY, SEPTEMBER 19.

Quanti emptæ? parvi. Quanti ergo? octo assibus. Eheu!
Hor. 2 Sat. iii. 156.

What doth it cost? Not much, upon my word.
How much pray? Why, two-pence. Two-pence! O Lord!
Creech

I find, by several letters which I receive daily, that many of my readers would be better pleased to pay three-halfpence for my paper, than two-pence. The ingenious T. W.[1] tells me, that I have deprived him of the best part of his breakfast, for that, since the rise of my paper, he is forced every morning to drink his dish of coffee by itself, without the addition of the Spectator, that used to be better than lace to it.[2] Eugenius informs me very obligingly, that he never thought he should have disliked any passage in my paper, but that of late there have been two words in every one of them, which he could heartily wish left out, viz. 'Price Two-pence.' I have a letter from a soap-boiler, who condoles with me very affectionately, upon the necessity we both lie under of setting an higher price on our commodities, since the late tax has been laid upon them, and desiring me, when I write next on that subject, to speak a word or two upon the present duties on Castle-soap. But there is none of these my correspondents, who writes with a greater turn of good sense and elegance of expression, than the generous Philomedes, who advises me to value every Spectator at sixpence, and promises that he himself will engage for above a hundred of his acquaintance, who shall take it in at that price.

[1] Dr. Thomas Walker, head master of the Charter House School, whose scholars Addison and Steele had been. The doctor was head master forty nine years, and died June 12th, 1728, in the 81st year of his age.—C.

[2] A little brandy or rum.—C.

Letters from the female world are likewise come to me, in great quantities, upon the same occasion; and, as I naturally bear a great deference to this part of our species, I am very glad to find that those who approve my conduct in this particular, are much more numerous than those who condemn it. A large family of daughters have drawn me up a very handsome remonstrance, in which they set forth, that their father having refused to take in the Spectator, since the additional price was set upon it, they offered him unanimously to abate him the article of bread and butter in the tea-table account, provided the Spectator might be served up to them every morning as usual. Upon this the old gentleman, being pleased, it seems, with their desire of improving themselves, has granted them the continuance both of the Spectator and their bread and butter; having given particular orders, that the tea-table shall be set forth every morning with its customary bill of fare, and without any manner of defalcation. I thought myself obliged to mention this particular, as it does honour to this worthy gentleman; and if the young lady Letitia, who sent me this account, will acquaint me with his name, I will insert it at length in one of my papers, if he desires it.

I should be very glad to find out any expedient that might alleviate the expence which this my paper brings to any of my readers; and, in order to it, must propose two points to their consideration. First, that if they retrench any the smallest particular in their ordinary expence, it will easily make up the halfpenny a day, which we have now under consideration. Let a lady sacrifice but a single ribbon to her morning studies, and it will be sufficient: let a family burn but a candle a night less than the usual number, and they may take in the Spectator without detriment to their private affairs.

In the next place, if my readers will not go to the price of buying my papers by retail, let them have patience, and they may

buy them in the lump, without the burthen of a tax upon them. My speculations, when they are sold single, like cherries upon the stick, are delights for the rich and wealthy; after some time they come to market in greater quantities, and are every ordinary man's money. The truth of it is, they have a certain flavour at their first appearance, from several accidental circumstances of time, place, and person, which they may lose if they are not taken early; but in this case every reader is to consider, whether it is not better for him to be half a year behind-hand with the fashionable and polite part of the world, than to strain himself beyond his circumstances. My bookseller has now about ten thousand of the third and fourth volumes, which he is ready to publish, having already disposed of as large an edition both of the first and second volume. As he is a person whose head is very well turned to his business, he thinks they would be a very proper present to be made to persons at christenings, marriages, visiting days, and the like joyful solemnities, as several other books are frequently given at funerals. He has printed them in such a little portable volume,[1] that many of them may be ranged together upon a single plate; and is of opinion, that a salver of Spectators would be as acceptable an entertainment to the ladies, as a salver of sweetmeats

I shall conclude this paper with an epigram lately sent to the writer of the Spectator, after having returned my thanks to the ingenious author of it.

"SIR,

"HAVING heard the following epigram very much commended, I wonder that it has not yet had a place in any of your papers; I think the suffrage of our poet-laureat should not be overlooked, which shows the opinion he entertains of your paper

[1] 12mo. 1712, in seven volumes.—G.

whether the notion he proceeds upon be true or false. I make bold to convey it to you, not knowing if it has yet come to your hands.

ON THE SPECTATOR, BY MR. TATE.[1]

———Aliusque et idem
Nasceris———
HOR.

You rise another and the same.

When first the Tatler to a mute was turn'd,
Great Britain for her Censor's silence mourn'd:
Robb'd of his sprightly beams, she wept the night,
Till the Spectator rose, and blaz'd as bright.
So the first man the sun's first setting view'd,
And sigh'd, till circling day his joys renew'd;
Yet doubtful how that second sun to name,
Whether a bright successor, or the same.
So we: but now from this suspense are freed,
Since all agree, who both with judgment read,
'Tis the same sun, and does himself succeed.

O.

No. 489. SATURDAY, SEPTEMBER 20

Βαθυῤῥείταο μέγα σθένος Ὠκεανοῖο.
HOM.

The mighty force of ocean's troubled flood.

"SIR,

"UPON reading your essay, concerning the pleasures of the imagination, I find among the three sources of those pleasures which you have discovered, that 'greatness' is one. This has suggested to me the reason why of all objects that I have ever

[1] Nahum Tate, Shadwell's successor in the office of Laureate. Born in Dublin, 1652, where he studied. Died 1715.—G.

seen, there is none which affects my imagination so much as the sea or ocean. I cannot see the heavings* of this prodigious bulk of waters, even in a calm, without a very pleasing astonishment; but when it is worked up in a tempest, so that the horizon on every side is nothing but foaming billows and floating mountains, it is impossible to describe the agreeable horror that rises from such a prospect. A troubled ocean, to a man who sails upon it, is, I think, the biggest object that he can see in motion, and consequently gives his imagination one of the highest kinds of pleasure that can arise from greatness. I must confess, it is impossible for me to survey this world of fluid matter, without thinking on the hand that first poured it out, and made a proper channel for its reception. Such an object naturally raises in my thoughts the idea of an Almighty Being, and convinces me of his existence as much as a metaphysical demonstration. The imagination prompts the understanding, and by the greatness of the sensible object, produces in it the idea of a Being who is neither circumscribed by time nor space.

"As I have made several voyages upon the sea, I have often been tossed in storms, and on that occasion have frequently reflected on the descriptions of them in antient poets. I remember Longinus highly recommends one in Homer, because the poet has not amused himself with little fancies upon the occasion, as authors of an inferior genius, whom he mentions, had done, but because he has gathered together those circumstances which are the most apt to terrify the imagination, and which really happen in the raging of a tempest. It is for the same reason, that I prefer the following description of a ship in a storm, which the psalmist has made, before any other I have ever met with. 'They that go down to the sea in ships, that do business in great waters:

* The reader of taste feels the force of this well-chosen word. Mr. Pope had it in view, when he said,—"Who *heaves* old ocean."—H.

these men see the works of the Lord, and his wonders in the deep. For he commandeth and raiseth the stormy wind, which lifteth up the waters thereof. They mount up to heaven, they go down again to the depths, their soul is melted because of trouble. They reel to and fro, and stagger like a drunken man, and are at their wits-end. Then they cry unto the Lord in their trou ble, and he bringeth them out of their distresses. He maketh the storm a calm, so that the waves thereof are still. Then they are glad because they be quiet, so he bringeth them unto their desired haven.'

"By the way, how much more comfortable, as well as rational, is this system of the psalmist, than the pagan scheme in Virgil, and other poets, where one deity is represented as raising a storm, and another as laying it? Were we only to consider the sublime in this piece of poetry, what can be nobler than the idea it gives us of the Supreme Being thus raising a tumult among the elements, and recovering them out of their confusion, thus troubling and becalming nature?

"Great Painters do not only give us landscapes of gardens, groves, and meadows, but very often employ their pencils upon sea-pieces: I could wish you would follow their example. If this small sketch may deserve a place among your works, I shall accompany it with a divine ode, made by a gentleman* upon the conclusion of his travels.

L

'How are thy servants blest, O Lord!
How sure is their defence!
Eternal wisdom is their guide,
Their help Omnipotence.

* *i. e.* By himself. So early had a spirit of piety taken possession of his excellent man's mind!—H.

II.

'In foreign realms, and lands remote,
Supported by thy care,
Thro' burning climes I pass'd unhurt,
And breath'd in tainted air.

III.

Thy mercy sweet'ned ev'ry soil,
Made ev'ry region please;
The hoary Alpine hills it warm'd,
And smooth'd the Tyrrhene seas.

IV.

'Think, O my soul, devoutly think,
How with affrighted eyes
Thou saw'st the wide extended deep
In all its horrors rise!

V.

'Confusion dwelt in ev'ry face,
And fear in ev'ry heart;
When waves on waves, and gulphs in gulphs,
O'ercame the pilot's art.

VI.

'Yet then from all my griefs, O Lord,
Thy mercy set me free,
Whilst in the confidence of pray'r
My soul took hold on thee.

VII.

'For tho' in dreadful whirls we hung
High on the broken wave,
I knew thou wert not slow to hear,
Nor impotent to save.

VIII.

'The storm was laid, the winds retir'd,
Obedient to thy will;
The sea that roar'd at thy command,
At thy command was still.

IX.

'In midst of dangers, fears, and death,
Thy goodness I'll adore,
And praise thee for thy mercies past;
And humbly hope for more.

X.

My life, if thou preserv'st my life,
Thy sacrifice shall be;
And death, if death must be my doom,
Shall join my soul to thee.'

No. 494. FRIDAY, SEPTEMBER 26.

ı laudare, unam rem maximè detestabilem, quorum est tandem Philosophorum? Cic.

of philosophy is it, to extol melancholy, the most detestable thing in nature?

r an age ago it was the fashion in England, for every vould be thought religious, to throw as much sanctity as nto his face, and, in particular, to abstain from all ap- of mirth and pleasantry, which were looked upon as the a carnal mind. The saint was of a sorrowful counte- l generally eaten up with spleen and melancholy. A ı, who was lately a great ornament to the learned world,[1] ed me more than once with an account of the reception net with from a very famous independent minister, who of a college in those times.[2] This gentleman was then dventurer in the republic of letters, and just fitted out iiversity with a good cargo of Latin and Greek. His re resolved that he should try his fortune at an election

ny Denley, who died 1711.—V. Tatler, Nos. 11, 25, 26, 44.—G.
ıomas Goodwin, S. T. P. President of Magdalen College, Oxford, the assembly of divines who sat at Westminster. Mr. Hood T. Goodwin, and Dr. Owen, were the atlasses and patriarchs lency. Dr. Goodwin attended his friend and patron, O. Crom- death-bed. The Doctor's portrait, said to be a strong likeness, ;e cap on his head, is prefixed to his works in 2 vols. folio

which was drawing near in the college, of which the independent minister, whom I have before mentioned, was governor. The youth, according to custom, waited on him in order to be examined. He was received at the door by a servant, who was one of that gloomy generation that were then in fashion. He conducted him, with great silence and seriousness, to a long gallery which was darkened at noon-day, and had only a single candle burning in it. After a short stay in this melancholy apartment, he was led into a chamber hung with black, where he entertained himself for some time by the glimmering of a taper, till at length the head of the college came out to him, from an inner room, with half a dozen night-caps upon his head, and religious horror in his countenance. The young man trembled; but his fears increased, when, instead of being asked what progress he had made in learning, he was examined how he abounded in grace. His Latin and Greek stood him in little stead; he was to give an account only of the state of his soul, whether he was of the number of the elect; what was the occasion of his conversion; upon what day of the month, and hour of the day it happened; how it was carried on, and when compleated. The whole examination was summed up with one short question, namely, 'Whether he was prepared for death?' The boy, who had been bred up by honest parents, was frighted out of his wits at the solemnity of the proceeding, and especially by the last dreadful interrogatory; so that upon making his escape out of this house of mourning, he could never be brought a second time to the examination, as not being able to go through the terrors of it.

Notwithstanding this general form and outside of religion is pretty well worn out among us, there are many persons, who, by a natural uncheerfulness of heart, mistaken notions of piety, or weakness of understanding, love to indulge this uncomfortable way of life, and give up themselves a prey to grief and melan-

sholy. Superstitious fears and groundless scruples cut them off from the pleasures of conversation, and all those social entertainments, which are not only innocent, but laudable; as if mirth was made for reprobates, and cheerfulness of heart denied those who are the only persons that have a proper title to it.

Sombrius is one of these sons of sorrow. He thinks himself obliged in duty to be sad and disconsolate. He looks on a sudden fit of laughter as a breach of his baptismal vow. An innocent jest startles him like blasphemy. Tell him of one who is advanced to a title of honour, he lifts up his hands and eyes; describe a public ceremony, he shakes his head: shew him a gay equipage, he blesses himself. All the little ornaments of life are pomps and vanities. Mirth is wanton, and wit profane. He is scandalized at youth for being lively, and at childhood for being playful. He sits at a christening, or a marriage-feast, as at a funeral; sighs at the conclusion of a merry story, and grows devout when the rest of the company grow pleasant. After all, Sombrius is a religious man, and would have behaved himself very properly, had he lived when Christianity was under a general persecution.

I would by no means presume to tax such characters with hypocrisy, as is done too frequently; that being a vice which I think none but he, who knows the secrets of men's hearts, should pretend to discover in another, where the proofs of it do not amount to a demonstration. On the contrary, as there are many excellent persons, who are weighed down by this habitual sorrow of heart, they rather deserve our compassion than our reproaches. I think, however, they would do well to consider, whether such a behaviour does not deter men from a religious life, by representing it as an unsocial state, that extinguishes all joy and gladness, darkens the face of nature, and destroys the relish of Being itself.

I have, in former papers, shewn how great a tendency there is to cheerfulness in religion, and how* such a frame of mind is not only the most lovely, but the most commendable in a virtuous person. In short, those who represent religion in so unamiable a light, are like the spies, sent by Moses to make a discovery of the land of Promise, when by their reports they discouraged the people from entering upon it. Those who shew us the joy, the cheerfulness, the good humour, that naturally spring up in this happy state, are like the spies, bringing along with them the clusters of grapes, and delicious fruits, that might invite their companions into the pleasant country which produced them.

An eminent Pagan writer[1] has made a discourse to shew that the atheist, who denies a God, does him less dishonour than the man who owns his Being, but at the same time believes him to be cruel, hard to please, and terrible to human nature. 'For my own part, (says he) I would rather it should be said of me, that there was never any such man as Plutarch, than that Plutarch was ill-natured, capricious, or inhuman.'

If we may believe our logicians, man is distinguished from all other creatures by the faculty of laughter. He has a heart capable of mirth, and naturally disposed to it. It is not the business of virtue to extirpate the affections of the mind, but to regulate them. It may moderate and restrain, but was not designed to banish gladness from the heart of man. Religion contracts the circle of our pleasures, but leaves it wide enough for

[1] Plut. Περὶ Δεισιδαιμονίας. Plut. Opera. t. i. p. 286.—H. Steph. 1572. 12mo.—C.

* The two *hows* in this sentence do not correspond to each other, either in sense or construction. *I have* shewn *how great*—that is—in what degree I have shewn *how* such a frame of mind is—that is—*on what account* The first *how* is applied to the *adjective;* the second *how*, to the *verb*. Both these anomalies may be avoided by altering thus—"I have shewn how great a tendency there is to cheerfulness in religion, *and how lovely, and even commendable, such a frame of mind is, in a virtuous person.*"—H.

her votaries to expatiate in. The contemplation of the Divine Being, and the exercise of virtue, are in their own nature so far from excluding all gladness of heart, that they are perpetual sources of it. In a word, the true spirit of religion cheers, as well as composes the soul; it banishes, indeed, all levity of behaviour, all vicious and dissolute mirth, but in exchange fills the mind with a perpetual serenity, uninterrupted cheerfulness, and an habitual inclination to please others, as well as to be pleased in itself. O.

No. 495. SATURDAY, SEPTEMBER 27.

Duris ut ilex tonsa bipennibus
Nigræ feraci frondis in Algido
Per damna, per cædes ab ipso
Ducit opes animumque ferro.
HOR. 4 Od. iv. 57.

Like an oak on some cold mountain's brow,
At ev'ry wound they sprout and grow;
The axe and sword new vigor give,
And by their ruins they revive.
ANON.

As I am one, who, by my profession, am obliged to look into all kinds of men, there are none whom I consider with so much pleasure, as those who have any thing new or extraordinary in their characters, or ways of living. For this reason I have often amused myself with speculations on the race of people called Jews, many of whom I have met with in most of the considerable towns which I have passed through in the course of my travels. They are, indeed, so disseminated through all the trading parts of the world, that they are become the instruments by which the most distant nations converse with one another, and by which mankind are knit together in a general correspondence: they are like the pegs and nails in a great building, which, though

they are but little valued in themselves, are absolutely necessary to keep the whole frame together.

That I may not fall into any common beaten tracks of observation, I shall consider this people in three views: first, with regard to their number; secondly, their dispersion; and, thirdly, their adherence to their religion: and afterwards endeavour to shew, first, what natural reasons, and, secondly, what providential reasons may be assigned for these three remarkable particulars.[1]

The Jews are looked upon by many to be as numerous at present, as they were formerly in the land of Canaan.

This is wonderful, considering the dreadful slaughter made of them under some of the Roman emperors, which historians describe by the death of many hundred thousands in a war; and the innumerable massacres and persecutions they have undergone in Turkey, as well as in all Christian nations of the world. The Rabbins, to express the great havoc which has been sometimes made of them, tell us, after their usual manner of hyperbole, that there were such torrents of holy blood shed, as carried rocks of a hundred yards in circumference above three miles into the sea.

Their dispersion is the second remarkable particular in this people. They swarm over all the East, and are settled in the remotest parts of China: they are spread through most of the nations of Europe and Africa, and many families of them are established in the West-Indies: not to mention whole nations bordering on Prester John's country, and some discovered in the inner parts of America, if we may give any credit to their own writers.

Their firm adherence to their religion, is no less remarkable

[1] Addison was already collecting the materials for his unfinished Treatise on the Evidences of Christianity.—G.

than their numbers and dispersion, especially considering it as persecuted or contemned over the face of the whole earth. This is likewise the more remarkable, if we consider the frequent apostacies of this people, when they lived under their kings in the Land of Promise, and within sight of their temple.

If in the next place we examine, what may be the natural reasons for these three particulars which we find in the Jews, and which are not to be found in any other religion or people, I can, in the first place, attribute their numbers to nothing but their constant employment, their abstinence, their exemption from wars, and, above all, their frequent marriages; for they look on celibacy as an accursed state, and generally are married before twenty, as hoping the Messiah may descend from them.

The dispersion of the Jews into all the nations of the earth, is the second remarkable particular of that people, though not so hard to be accounted for. They were always in rebellions and tumults while they had the temple and holy city in view, for which reason they have often been driven out of their old habitations in the Land of Promise. They have as often been banished out of most other places where thay have settled, which must very much disperse and scatter a people, and oblige them to seek a livelihood where they can find it. Besides, the whole people is now a race of such merchants as are wanderers by profession, and, at the same time, are in most, if not all, places incapable of either lands or offices, that might engage them to make any part of the world their home.

This dispersion would probably have lost their religion, had it not been secured by the strength of its constitution: for they are to live all in a body, and generally within the same enclosure, to marry among themselves, and to eat no meats that are not killed or prepared their own way. This shuts them out from all table conversation, and the most agreeable intercourses of life;

and, by consequence, excludes them from the most probable means of conversion.

If in the last place, we consider what providential reason may be assigned for these three particulars, we shall find that their numbers, dispersion, and adherence to their religion, have furnished every age, and every nation of the world, with the strongest arguments for the Christian faith, not only as these very particulars are foretold of them, but as they themselves are the depositaries of these and all the other prophecies, which tend to their own confusion. Their number furnishes us with a sufficient cloud of witnesses, that attest the truth of the old Bible. Their dispersion spreads these witnesses through all parts of the world. The adherence to their religion makes their testimony unquestionable. Had the whole body of Jews been converted to Christianity, we should certainly have thought all the prophecies of the Old Testament, that relate to the coming and history of our Blessed Saviour, forged by Christians, and have looked upon them, with the prophecies of the Sibyls, as made many years after the events they pretend to foretel. O.

No. 499. THURSDAY, OCTOBER 2

——————Nimis uncis
Naribus indulges ——————
PERS. Sat. 1. 40.

——You drive the jest too far.
DRYDEN.

My friend Will Honeycomb has told me, for above this half year, that he had a great mind to try his hand at a Spectator and that he would fain have one of his writing in my works.

This morning I received from him the following letter, which, after having rectified some little orthographical mistakes, I shall make a present of to the public.

"DEAR SPEC.

"I WAS, about two nights ago, in company with very agreeable young people of both sexes, where talking of some of your papers which are written on conjugal love, there arose a dispute among us, whether there were not more bad husbands in the world than bad wives. A gentleman, who was advocate for the ladies, took this occasion to tell us the story of a famous siege in Germany, which I have since found related in my historical dictionary, after the following manner. When the Emperor Conrade the third had besieged Guelphus, Duke of Bavaria, in the city of Hensberg, the women finding that the town could not hold out long, petitioned the emperor that they might depart out of it, with so much as each of them could carry. The emperor knowing they could not convey away many of their effects, granted them their petition; when the women, to his great surprise, came out of the place with every one her husband upon her back. The emperor was so moved at the sight, that he burst into tears, and after having very much extolled the women for their conjugal affection, gave the men to their wives, and received the duke into his favour.

"The ladies did not a little triumph at this story, asking us, at the same time, whether in our consciences we believed that the men of any town in Great Britain would, upon the same offer, and at the same conjuncture, have loaden themselves with their wives; or rather, whether they would not have been glad of such an opportunity to get rid of them? To this, my very good friend Tom Dapperwit, who took upon him to be the mouth of our sex, replied, that they would be very much to blame, if they would

not do the same good office for the women, considering that their strength would be greater, and their burdens lighter. As we were amusing ourselves with discourses of this nature, in order to pass away the evening, which now begins to grow tedious, we fell into that laudable and primitive diversion of questions and commands. I was no sooner vested with the regal authority, but I enjoined all the ladies, under pain of my displeasure, to tell the company ingenuously, in case they had been in the siege above-mentioned, and had the same offers made them as the good women of that place, what every one of them would have brought off with her, and have thought most worth the saving? There were several merry answers made to my question, which entertained us till bedtime. This filled my mind with such a huddle of ideas, that upon my going to sleep, I fell into the following dream.

"I saw a town of this island, which shall be nameless, invested on every side, and the inhabitants of it so straitened as to cry for quarter. The general refused any other terms than those granted to the above-mentioned town of Hensberg, namely, that the married women might come out with what they could bring along with them. Immediately the gate flew open, and a female procession appeared, multitudes of the sex following one another in a row, and staggering under their respective burdens. I took my stand upon an eminence in the enemy's camp, which was appointed for the general rendezvous of these female carriers, being very desirous to look into their several ladings. The first of them had a huge sack upon her shoulders, which she set down with great care: upon the opening of it, when I expected to have seen her husband shoot out of it, I found it was filled with china ware. The next appeared in a more decent figure, carrying a handsome young fellow upon her back: I could not forbear commending the youg women for her conjugal affection,

when, to my great surprise, I found that she had left the good man at home and brought away her gallant. I saw the third, at some distance, with a little withered face peeping over her shoulder, whom I could not suspect for any but her spouse, till upon her setting him down, I heard her call him dear Pug, and found him to be her favourite monkey. A fourth brought a huge bale of cards along with her; and the fifth a Bolonia lap-dog: for her husband, it seems, being a very burly man, she thought it would be less trouble for her to bring away little Cupid. The next was the wife of a rich usurer, loaden with a bag of gold; she told us that her spouse was very old, and by the course of nature, could not expect to live long; and that to shew her tender regards for him, she had saved that which the poor man loved better than his life. The next came towards us with her son upon her back, who, we were told, was the greatest rake in the place, but so much the mother's darling, that she left her husband behind, with a large family of hopeful sons and daughters, for the sake of this graceless youth.

"It would be endless to mention the several persons, with their several loads, that appeared to me in this strange vision. All the place about me was covered with packs of ribbon, brocades, embroidery, and ten thousand other materials, sufficient to have furnished a whole street of toy-shops. One of the women, having a husband that was none of the heaviest, was bringing him off upon her shoulders, at the same time that she carried a great bundle of Flanders lace under her arm; but, finding herself so over-loaden, that she could not save both of them, she dropped the good man, and brought away the bundle. In short, I found but one husband among this great mountain of baggage, who was a lively cobbler, and kicked and spurred all the while his wife was carrying him on, and, as it was said, had

scarce passed a day in his life without giving her the discipline of the strap.

"I cannot conclude my letter, dear Spec. without telling thee one very odd whim in this my dream. I saw, methought, a dozen women employed in bringing off one man; I could not guess who it should be, till upon his nearer approach I discovered thy short phiz. The women all declared that it was for the sake of thy works, and not thy person, that they brought thee off, and that it was on condition that thou shouldst continue the Spectator. If thou thinkest this dream will make a tolerable one, it is at thy service, from,

"Dear SPEC. thine, sleeping and waking,

"WILL HONEYCOMB."

The ladies will see, by this letter, what I have often told them, that WILL is one of those old-fashioned men of wit and pleasure of the town, that shews his parts by raillery on marriage, and one who has often tried his fortune that way without success. I cannot, however, dismiss his letter, without observing, that the true story on which it is built, does honour to the sex, and that, in order to abuse them, the writer is obliged to have recourse to dream and fiction. O.

No. 500. FRIDAY, OCTOBER 8.

——————Huc natas adjice septem,
Et totidem juvenes, et mox generosque nurusque.
Quærite nunc, habeat quam nostra superbia causam.
OVID. Met. v. 182.

Seven are my daughters, of a form divine,
With seven fair sons, an indefective line.
Go, fools, consider this, and ask the cause
From which my pride its strong presumption draws.
CREECH.

'SIR,

"YOU, who are so well acquainted with the story of Socrates, must have read how, upon his making a discourse concerning love, he pressed his point with so much success, that all the bachelors in his audience took a resolution to marry by the first opportunity, and that all the married men immediately took horse and gallopped home to their wives. I am apt to think your discourses, in which you have drawn so many agreeable pictures of marriage, have had a very good effect this way in England. We are obliged to you, at least, for having taken off that senseless ridicule, which for many years the witlings of the town have turned upon their fathers and mothers. For my own part, I was born in wedlock, and I do not care who knows it; for which reason, among many others, I should look upon myself as a most insufferable coxcomb, did I endeavour to maintain that cuckoldom was inseparable from marriage, or to make use of husband and wife as terms of reproach. Nay, sir, I will go one step further, and declare to you, before the whole world, that I am a married man, and at the same time, I have so much assurance, as not to be ashamed of what I have done.

"Among the several pleasures that accompany this state of life, and which you have described in your former papers, there are two you have not taken notice of, and which are seldom cast

into the account, by those who write on this subject. You must have observed, in your speculations on human nature, that nothing is more gratifying to the mind of man than power or dominion; and this I think myself amply possessed of, as I am the father of a family. I am perpetually taken up in giving out orders, in prescribing duties, in hearing parties, in administering justice, and in distributing rewards and punishments. To speak in the language of the Centurion, 'I say unto one, go, and he goeth; and to another, come, and he cometh; and to my servant, do this, and he doeth it.' In short, sir, I look upon my family as a patriarchal sovereignty, in which I am myself both king and priest. All great governments are nothing else but clusters of these little private royalties, and therefore I consider the masters of families as small deputy-governors, presiding over the several little parcels and divisions of their fellow-subjects. As I take great pleasure in the administration of my government in particular, so I look upon myself not only as a more useful, but as a much greater and happier man than any bachelor in England of my own rank and condition.

"There is another accidental advantage in marriage, which has likewise fallen to my share, I mean the having a multitude of children. These I cannot but regard as very great blessings. When I see my little troop before me, I rejoice in the additions which I have made to my species, to my country, and to my religion, in having produced such a number of reasonable creatures, citizens, and christians. I am pleased to see myself thus perpetuated; and as there is no production comparable to that of a human creature, I am more proud of having been the occasion of ten such glorious productions, than if I had built a hundred pyramids at my own expence, or published as many volumes of the finest wit and learning. In what a beautiful light has the Holy Scripture represented Abdon, one of the judges of Israel

who had forty sons and thirty grandsons, that rode on threescore and ten ass-colts, according to the magnificence of the Eastern countries? how must the heart of the old man rejoice, when he saw such a beautiful procession of his own descendants, such a numerous cavalcade of his own raising? For my own part, I can sit in my parlour with great content, when I take a review of half a dozen of my little boys mounted upon their hobby-horses, and of as many little girls tutoring their babies, each of them endeavoring to excel the rest, and to do something that may gain my favour and approbation. I cannot question but he who has blessed me with so many children, will assist my endeavours in providing for them. There is one thing I am able to give each of them, which is, a virtuous education. I think it is Sir Francis Bacon's observation, that in a numerous family of children, the eldest is often spoiled by the prospect of an estate, and the youngest, by being the darling of the parent; but that some one or other in the middle, who has not perhaps been regarded, has made his way in the world, and overtopped the rest. It is my business to implant in every one of my children the same seeds of industry, and the same honest principles. By this means, I think I have a fair chance, that one or other of them may grow considerable in some or other way of life, whether it be in the army, or in the fleet; in trade, or any of the three learned professions; for you must know, sir, that from long experience and observation, I am persuaded of what seems a paradox to most of those with whom I converse, namely, that a man who has many children, and gives them a good education, is more likely to raise a family, than he who has but one, notwithstanding he leaves him his whole estate. For this reason, I cannot forbear amusing myself with finding out a general, an admiral, or an alderman of London; a divine, a physician, or a lawyer, among my little people who are now, perhaps, in petticoats

and when I see the motherly airs of my little daughters when they are playing with their puppets, I cannot but flatter myself that their husbands and children will be happy in the possession of such wives and mothers.

"If you are a father, you will not, perhaps, think this letter impertinent; but if you are a single man, you will not know the meaning of it, and probably throw it into the fire: whatever you determine of it, you may assure yourself that it comes from one who is

"Your most humble servant,

"and well-wisher,

"PHILOGAMUS."

O.

No. 505. THURSDAY, OCTOBER 9

Non habeo denique nauci Marsum augurem,
Non vicanos aruspices, non de circo astrologos,
Non Isiacos conjectores, non interpretes somniûm;
Non enim sunt ii aut scientia, aut arte divini,
Sed superstitiosi vates, impudentesque harioli,
Aut inertes, aut insani, aut quibus egestas imperat:
Qui sui quæstus causa fictas suscitant sententias,
Qui sibi semitam non sapiunt, alteri monstrant viam,
Quibus divitias pollicentur, ab iis drachmam petunt;
De divitiis deducant drachmam, reddant cætera.

ENNIUS.

Augurs and soothsayers, astrologers,
Diviners, and interpreters of dreams,
ne'er consult, and heartily despise:
Vain their pretence to more than human skill:
For gain imaginary schemes they draw;
Wand'rers themselves, they guide another's steps:
And for poor sixpence promise countless wealth:
Let them, if they expect to be believ'd,
Deduct the sixpence and bestow the rest.

THOSE who have maintained that men would be more miserable than beasts, were their hopes confined to this life only, among

other considerations, take notice that the latter are only afflicted with the anguish of the present evil, whereas the former are very often pained by the reflection of what is passed, and the fear of what is to come. This fear of any future difficulties or misfortunes, is so natural to the mind, that were a man's sorrows and disquietudes summed up at the end of his life, it would generally be found that he had suffered more from the apprehension of such evils as never happened to him, than from those evils which had really befallen him. To this we may add, that among those evils which befal us, there are many that have been more painful to us in the prospect, than by their actual pressure.

This natural impatience to look into futurity, and to know what accidents may happen to us hereafter, has given birth to many ridiculous arts and inventions. Some found their prescience on the lines of a man's hand, others on the features of his face; some on the signatures which nature has impressed on his body, and others on his own hand writing: some read men's fortunes on the stars, as others have searched after them in the entrails of beasts, or the flights of birds. Men of the best sense have been touched, more or less, with these groundless horrors and presages of futurity, upon surveying the most indifferent works of nature. Can any thing be more surprising, than to consider Cicero, who made the greatest figure at the bar, and in the senate of the Roman commonwealth, and, at the same time, outshined all the philosophers of antiquity in his library and in his retirements, as busying himself in the college of augurs, and observing, with a religious attention, after what manner the chickens pecked the several grains of corn which were thrown to them? [1]

Notwithstanding these follies are pretty well worn out of the

[1] Addison had forgotten Cicero's well-known saying, that he wondered how one augur could look another in the face without laughing.—G.

minds of the wise and learned in the present age, multitudes of weak and ignorant persons are still slaves to them. There are numberless arts of prediction among the vulgar, which are too trifling to enumerate; and infinite observations of days, numbers, voices, and figures which are regarded by them as portents and prodigies. In short, every thing prophecies to the superstitious man, there is scarce a straw or a rusty piece of iron that lies in his way by accident.

It is not to be conceived, how many wizards, gypsies, and cunning-men are dispersed through all the countries and market-towns of Great Britain, not to mention the fortune-tellers and astrologers, who live very comfortably upon the curiosity of several well-disposed persons in the cities of London and Westminster.

Among the many pretended arts of divination, there is none which so universally amuses, as that by dreams. I have, indeed, observed, in a late speculation,[1] that there have been sometimes, upon very extraordinary occasions, supernatural revelations made to certain persons by this means; but as it is the chief business of this paper, to root out popular errors, I must endeavour to expose the folly and superstition of those persons, who, in the common and ordinary course of life, lay any stress upon things of so uncertain, shadowy, and chimerical a nature. This I cannot do more effectually, than by the following letter, which is dated from a quarter of the town that has always been the habitation of some prophetic Philomath; it having been usual, time out of mind, for all such people as have lost their wits, to resort to that place either for their cure or for their instruction.

[1] No. 487 par. 8.—C.

"*Moorfields, October* 4, 1712.

"MR. SPECTATOR,

"HAVING long considered whether there be any trade wanting in this great city, after having surveyed very attentively all kinds of ranks and professions, I do not find, in any quarter of the town, an *Oneirocritic*, or, in plain English, an interpreter of dreams. For want of so useful a person, there are several good people who are very much puzzled in this particular, and dream a whole year together, without being ever the wiser for it. I hope I am pretty well qualified for this office, having studied by candlelight all the rules of art which have been laid down upon this subject. My great uncle, by my wife's side, was a Scotch Highlander, and second-sighted. I have four fingers and two thumbs upon one hand, and was born on the longest night of the year. My christian and surname begin and end with the same letters. I am lodged in Moorfields, in a house that for these fifty years has been always tenanted by a conjurer.

"If you had been in company, so much as myself, with ordinary women of the town, you must know that there are many of them who, every day in their lives, upon seeing or hearing of any thing that is unexpected, cry, 'My dream is out;' and can not go to sleep in quiet the next night, till something or other has happened, which has expounded the visions of the preceding one. There are others who are in very great pain for not being able to recover the circumstances of a dream, that made strong impressions upon them while it lasted. In short, sir, there are many whose waking thoughts are wholly employed on their sleeping ones. For the benefit, therefore, of this curious and inquisitive part of my fellow-subjects, I shall, in the first place, tell those persons what they dreamt of, who fancy they never dream at all. In the next place, I shall make out any dream, upon hearing a single circumstance of it; and, in the last place, shal.

expound to them the good or bad fortune which such dreams portend. If they do not presage good luck, I shall desire nothing for my pains: not questioning, at the same time, that those who consult me, will be so reasonable as to afford me a moderate share out of any considerable estate, profit, or emolument, which I shall thus discover to them. I interpret to the poor for nothing, on condition that their names may be inserted in public advertisements, to attest the truth of such my interpretations. As for people of quality, or others, who are indisposed, and do not care to come in person, I can interpret their dreams by seeing their water. I set aside one day in a week for lovers; and interpret by the great for any gentlewoman who is turned of sixty, after the rate of half a crown per week, with the usual allowances for good luck. I have several rooms and apartments fitted up, at reasonable rates, for such as have not conveniences for dreaming at their own houses.

"TITUS TROPHONIUS."

"*N. B.* I am not dumb." O.

No. 507. SATURDAY, OCTOBER 11.

Defendit numerus, junctæque umbone phalanges.
JUV. Sat. ii. 46.
Preserv'd from shame by numbers on our side.

THERE is something very sublime, though very fanciful, in Plato's description of the Supreme Being, that 'Truth is his body, and light his shadow.' According to this definition, there is nothing so contradictory to his nature, as error and falsehood. The Platonists have so just a notion of the Almighty's aversion to every thing which is false and erroneous, that they looked upon truth as no less necessary than virtue, to qualify a human

soul for the enjoyment of a separate state. For this reason, as they recommended moral duties to qualify and season the will for a future life, so they prescribed several contemplations and sciences to rectify the understanding. Thus Plato has called mathematical demonstrations the cathartics or purgatives of the soul, as being the most proper means to cleanse it from error, and to give it a relish of truth; which is the natural food and nourishment of the understanding, as virtue is the perfection and happiness of the will.

There are many authors who have shewn wherein the malignity of a lie consists, and set forth in proper colours the heinousness of the offence. I shall here consider one particular kind of this crime, which has not been so much spoken to; I mean that abominable practice of party-lying. This vice is so very predominant among us at present, that a man is thought of no principles, who does not propagate a certain system of lies. The coffee-houses are supported by them, the press is choked with them, eminent authors live upon them. Our bottle-conversation is so infected with them, that a party-lie, is grown as fashionable an entertainment, as a lively catch or a merry story: the truth of it is, half the great talkers in the nation would be struck dumb, were this fountain of discourse dried up. There is, however, one advantage resulting from this detestable practice; the very appearances of truth are so little regarded, that lies are at present discharged in the air, and begin to hurt nobody. When we hear a party-story from a stranger, we consider whether he is a Whig or a Tory that relates it, and immediately conclude they are words of course in which the honest gentleman designs to recommend his zeal, without any concern for his veracity. A man is looked upon as bereft of common sense, that gives credit to the relations of party-writers; nay, his own friends shake their heads at him, and consider him in no other light than as an officious

tool, or a well-meaning ideot. When it was formerly the fashion to husband a lie, and trump it up in some extraordinary emergency, it generally did execution, and was not a little serviceable to the faction that made use of it: but at present every man is upon his guard, the artifice has been too often repeated to take effect.

I have frequently wondered to see men of probity, who would scorn to utter a falsehood for their own particular advantage, give so readily into a lie when it is become the voice of their faction, notwithstanding they are thoroughly sensible of it as such. How is it possible for those who are men of honour in their persons, thus to become notorious liars in their party? If we look into the bottom of this matter, we may find, I think, three reasons for it, and at the same time discover the insufficiency of these reasons to justify so criminal a practice.

In the first place, men are apt to think that the guilt of a lie, and consequently the punishment, may be very much diminished, if not wholly worn out, by the multitudes of those who partake in it. Though the weight of a falsehood would be too heavy for one to bear, it grows light in their imaginations, when it is shared among many. But in this case a man very much deceives himself; guilt, when it spreads through numbers, is not so properly divided as multiplied; every one is criminal in proportion to the offence which he commits, not to the number of those who are his companions in it. Both the crime and the penalty lie as heavy upon every individual of an offending multitude, as they would upon any single person, had none shared with him in the offence. In a word, the division of guilt is like that of matter; though it may not be separated into infinite portions, every portion shall have the whole essence of matter in it, and consist of as many parts as the whole did before it was divided.

But in the second place, though multitudes, who join in a lie,

cannot exempt themselves from the guilt, they may from the shame of it. The scandal of a lie is in a manner lost and annihilated, when diffused among several thousands; as a drop of the blackest tincture wears away and vanishes, when mixed and confused in a considerable body of water; the blot is still in it, but is not able to discover itself. This is certainly a very great motive to several party-offenders, who avoid crimes, not as they are prejudicial to their virtue, but to their reputation. It is enough to shew the weakness of this reason, which palliates guilt without removing it, that every man who is influenced by it declares himself in effect an infamous hypocrite, prefers the appearance of virtue to its reality, and is determined in his conduct neither[a] by the dictates of his own conscience, the suggestions of true honour, nor the principles of religion.

The third and last great motive for men's joining in a popular falsehood, or, as I have hitherto called it, a party-lie, notwithstanding they are convinced of it as such, is the doing good to a cause which every party may be supposed to look upon as the most meritorious. The unsoundness of this principle has been so often exposed, and is so universally acknowledged, that a man must be an utter stranger to the principles, either of natural religion or Christianity, who suffers himself to be guided by it. If a man might promote the supposed good of his country by the blackest calumnies and falsehoods, our nation abounds more in patriots than any other of the Christian world. When Pompey was desired not to set sail in a tempest that would hazard his life, 'It is necessary for me (says he) to sail, but it is not necessary for me to live:' every man should say to himself, with the

[a] *Neither.* The disjunctive "*neither*" is improperly used, when more than two things come under consideration. The author should either have left out—"*the suggestions of true honour,*" or, he should have said, "*is not determined by the dictates of his own conscience, the suggestions of true honour, or the principles of religion.*"—H.

same spirit, It is my duty to speak truth, though it is not my duty to be in an office. One of the fathers has carried this point so high as to declare, 'He would not tell a lie, though he were sure to gain heaven by it.' However extravagant such a protestation may appear, every one will own, that a man may say very reasonably, 'He would not tell a lie, if he were sure to gain hell by it;' or, if you have a mind to soften the expression, that he would not tell a lie to gain any temporal reward by it, when he should run the hazard of losing much more than it was possible for him to gain. O.

No. 511. THURSDAY, OCTOBER 16.

Quis non invenit turbâ quod amaret in illâ?
OVID. Ars Am. i. 175.
——— Who could fail to find,
In such a crowd, a mistress to his mind?

"DEAR SPEC.

"FINDING that my last letter took, I do intend to continue my epistolary correspondence with thee, on those dear confounded creatures, women. Thou knowest, all the little learning I am master of is upon that subject; I never looked in a book, but for their sakes. I have lately met with two pure stories for a Spectator, which I am sure will please mightily, if they pass through thy hands. The first of them I found by chance in an English book called Herodotus, that lay in my friend Dapperwit's window, as I visited him one morning. It luckily opened in the place where I met the following account. He tells us that it was the manner among the Persians to have several fairs in the kingdom, at which all the young unmarried women were annually exposed to sale. The men who wanted wives came hither to pro

vide themselves; every woman was given to the highest bidder, and the money which she fetched laid aside for the public use, to be employed as thou shalt hear by and by. By this means the richest people had the choice of the market, and culled out the most extraordinary beauties. As soon as the fair was thus picked, the refuse was to be distributed among the poor, and among those who could not go to the price of a beauty. Several of these married the agreeables, without paying a farthing for them, unless somebody chanced to think it worth his while to bid for them, in which case the best bidder was always the purchaser. But now you must know, Spec., it happened in Persia, as it does in our own country, that there were as many ugly women as beauties or agreeables; so that by consequence, after the magistrates had put off a great many, there were still a great many that stuck upon their hands. In order, therefore, to clear the market, the money which the beauties had sold for, was disposed of among the ugly; so that a poor man, who could not afford to have a beauty for his wife, was forced to take up with a fortune; the greatest portion being always given to the most deformed. To this the author adds, that every poor man was forced to live kindly with his wife, or in case he repented of his bargain, to return her portion with her to the next public sale.

"What I would recommend to thee on this occasion is, to establish such an imaginary fair in Great Britain: thou couldst make it very pleasant, by matching women of quality with cobblers and carmen, or describing titles and garters leading off in great ceremony, shopkeepers and farmers' daughters. Though, to tell thee the truth, I am confoundedly afraid that as the love of money prevails in our island more than it did in Persia, we should find that some of our greatest men would chuse out the portions, and rival one another for the richest piece of deformity: and that on the contrary, the toasts and belles would be bought

up by extravagant heirs, gamesters, and spendthrifts. Thou couldst make very pretty reflections upon this occasion in honour of the Persian politics, who take care, by such marriages, to beautify the upper part of the species, and to make the greatest persons in the government the most graceful. But this I shall leave to thy judicious pen.

"I have another story to tell thee, which I likewise met in a book. It seems the general of the Tartars, after having laid siege to a strong town in China, and taken it by storm, would set to sale all the women that were found in it. Accordingly, he put each of them into a sack, and after having thoroughly considered the value of the woman who was inclosed, marked the price that was demanded for her upon the sack. There were a great confluence of chapmen, that resorted from every part, with a design to purchase, which they were to do unsight unseen. The book mentions a merchant in particular, who observing one of the sacks to be marked pretty high, bargained for it, and carried it off with him to his house. As he was resting with it upon a half way bridge, he was resolved to take a survey of his purchase: upon opening the sack, a little old woman popped her head out of it; at which the adventurer was in so great a rage, that he was going to shoot her out into the river. The old lady, however, begged him first of all to hear her story, by which he learned that she was sister to a great Mandarin, who would infallibly make the fortune of his brother-in-law as soon as he should know to whose lot she fell. Upon which the merchant again tied her up in his sack, and carried her to his house, where she proved an excellent wife, and procured him all the riches from her brother that she promised him.

"I fancy, if I was disposed to dream a second time, I could make a tolerable vision upon this plan. I would suppose all the unmarried women in London and Westminster brought to mar

ket in sacks, with their respective prices on each sack. The first sack that is sold is marked with five thousand pound: upon the opening of it, I find it filled with an admirable housewife, of an agreeable countenance: the purchaser, upon hearing her good qualities, pays down her price very cheerfully. The second I would open, should be a five hundred pound sack: the lady in it, to our surprise, has the face and person of a toast: as we are wondering how she came to be set at so low a price, we hear that she would have been valued at ten thousand pound, but that the public had made those abatements for her being a scold. I would afterwards find some beautiful, modest, and discreet woman, that should be the top of the market; and perhaps discover half-a-dozen romps tied up together in the same sack, at one hundred pound a-head. The prude and the coquette should be valued at the same price, though the first should go off the better of the two. I fancy thou wouldst like such a vision, had I time to finish it; because, to talk in thy own way, there is a moral in it. Whatever thou mayest think of it, prythee do not make any of thy queer apologies for this letter, as thou didst for my last. The women love a gay lively fellow, and are never angry at the railleries of one who is their own admirer. I am always bitter upon them, but well with them.

"Thine, HONEYCOMB."

O.

No. 512. FRIDAY, OCTOBER 17.

Lectorem delectando pariterque monendo.
Hor. Ars Poet. 344.

Mixing together profit and delight.

There is nothing which we receive with so much reluctance as advice. We look upon the man who gives it us as offering an affront to our understanding, and treating us like children or ideots. We consider the instruction as an implicit censure, and the zeal which any one shews for our good on such an occasion, as a piece of presumption or impertinence. The truth of it is, the person who pretends to advise, does, in that particular, exercise a superiority over us, and can have no other reason for it, but that, in comparing us with himself, he thinks us defective either in our conduct or our understanding. For these reasons, there is nothing so difficult as the art of making advice agreeable; and, indeed, all the writers, both ancient and modern, have distinguished themselves among one another, according to the perfection at which they have arrived in this art. How many devices have been made use of, to render this bitter portion palatable? some convey their instructions to us in the best chosen words, others in the most harmonious numbers, some in points of wit, and others in short proverbs.

But among all the different ways of giving counsel, I think the finest, and that which pleases the most universally, is fable, in whatsoever shape it appears. If we consider this way of instructing or giving advice, it excels all others, because it is the least shocking, and the least subject to those exceptions which I have before mentioned.

This will appear to us, if we reflect, in the first place, that upon reading of a fable we are made to believe we advise our

selves.[a] We peruse the author for the sake of the story, and consider the precepts rather as our own conclusions, than his instructions. The moral insinuates itself imperceptibly, we are taught by surprise, and become wiser and better unawares. In short, by this method a man is so far over-reached as to think he is directing himself, whilst he is following the dictates of another, and consequently is not sensible of that which is the most unpleasing circumstance in advice.

In the next place, if we look into human nature, we shall find that the mind is never so much pleased, as when she exerts herself in any action that gives her an idea of her own perfections and abilities. This natural pride and ambition of the soul is very much gratified in the reading of a fable: for in writings of this kind, the reader comes in for half of the performance; every thing appears to him like a discovery of his own; he is busied all the while in applying characters and circumstances, and is in this respect both a reader and a composer. It is no wonder, therefore, that on such occasions, when the mind is thus pleased with itself, and amused with its own discoveries, it is highly delighted with the writing which is the occasion of it. For this reason the Absalon and Achitophel was one of the most popular poems that ever appeared in English. The poetry is indeed very fine, but had it been much finer, it would not have so much pleased, without a plan which gave the reader an opportunity of exerting his own talents.

This oblique manner of giving advice is so inoffensive, that if we look into ancient histories, we find the wise men of old very

[a] *Ourselves.* Two small inaccuracies in this sentence, 1. Instead of "*upon reading of a fable,*" it should have been, "*upon the reading of,*" or, "*upon reading a fable.*"—2. The sentence is involved and complicated—"We reflect *that*—we are made to believe *that* we advise ourselves."—To conceal, or palliate the last defect, the second *that* is left out, but must be supplied by the reader.—H.

often chose[a] to give counsel to their kings in fables. To omit many which will occur to every one's memory, there is a pretty instance of this nature in a Turkish tale, which I do[b] not like the worse for that little oriental extravagance which is mixed with it.

We are told that the Sultan Mahmoud, by his perpetual wars abroad, and his tyranny at home, had filled his dominions with ruin and desolation, and half unpeopled the Persian empire. The visier to this great sultan, (whether an humourist or an enthusiast, we are not informed) pretended to have learned of a certain dervise to understand the language of birds, so that there was not a bird that could open his mouth, but the visier knew what it was he said. As he was one evening with the emperor, in their return from hunting, they saw a couple of owls upon a tree that grew near an old wall, out of an heap of rubbish. 'I would fain know,' says the sultan, 'what those two owls are saying to one another; listen to their discourse, and give me an account of it.' The visier approached the tree, pretending to be very attentive to the two owls. Upon his return to the sultan, 'Sir,' says he, 'I have heard part of their conversation, but dare not tell you what it is.' The sultan would not be satisfied with such an answer, but forced him to repeat word for word every thing that the owls had said. 'You must know then,' said the visier, 'that one of these owls has a son, and the other a daughter, between whom they are now upon a treaty of marriage. The father of the son said to the father of the daughter, in my hearing,

[1] One of Dryden's most vigorous satires. It was in this that he drew his celebrated character of the Duke of Buckingham, paying off in a few lines of unequalled force and point, some debts of long standing.—G.

[a] *Chose.* To avoid the fault just now taken notice of, we might say "*chusing* to give," &c.—H.

[b] *Which I do—which is.* The same fault again.—H.

'Brother, I consent to this marriage, provided you will settle upon your daughter fifty ruined villages for her portion.' To which the father of the daughter replied, 'Instead of fifty, I will give her five hundred, if you please. God grant a long life to Sultan Mahmoud; whilst he reigns over us, we shall never want ruined villages.'[1]

The story says, the sultan was so touched with the fable, that he rebuilt the towns and villages which had been destroyed, and from that time forward consulted the good of his people.

To fill up my paper, I shall add a most ridiculous piece of natural magic, which was taught by no less a philosopher than Democritus, namely, that[a] if the blood of certain birds, which he mentioned, were mixed together, it would produce a serpent of such a wonderful virtue, that whoever did eat it should be skilled in the language of birds, and understand every thing they said to one another. Whether the dervise abovementioned might not have eaten such a serpent, I shall leave to the determination of the learned. O.

[1] This story, as I collect from the picture, is in the superb Persian MS. in the public library, at Cambridge.—C.

[a] "*That*—it would produce—of such virtue *that*—" Still the same fault of a too complicated construction; whence we may conclude that this paper was written carelessly, and in haste —H.

No. 513 SATURDAY, OCTOBER 18.

——————Afflata est numine quando
Jam propiore Dei——————

VIRG. vi. 50.

When all the god came rushing on her soul.

DRYDEN.

THE following letter comes to me from that excellent man in holy orders, whom I have mentioned more than once, as one of that society who assist me in my speculations. It is a 'Thought in Sickness,' and of a very serious nature, for which reason I give it a place in the paper of this day.

"SIR,

"THE indisposition which has long hung upon me, is at last grown to such a head, that it must quickly make an end of me, or of itself. You may imagine, that whilst I am in this bad state of health, there are none of your works which I read with greater pleasure than your Saturday's papers. I should be very glad if I could furnish you with any hints for that day's entertainment. Were I able to dress up several thoughts of a serious nature, which have made great impressions on my mind during a long fit of sickness, they might not be an improper entertainment for that occasion.

"Among all the reflections which usually rise in the mind of a sick man, who has time and inclination to consider his approaching end, there is none more natural than that of his going to appear naked and unbodied before him who made him. When a man considers, that as soon as the vital union is dissolved, he shall see that Supreme Being, whom he now contemplates at a distance, and only in his works · or, to speak more philosophically, when by some faculty in the soul he shall apprehend the Divine

Being, and be more sensible of his presence, than we are now of the presence of any object which the eye beholds, a man must be lost in carelessness and stupidity, who is not alarmed at such a thought. Dr. Sherlock, in his excellent treatise upon death, has represented, in very strong and lively colours, the state of the soul in its first separation from the body, with regard to that invisible world which every where surrounds us, though we are not able to discover it through this grosser world of matter, which is accommodated to our senses in this life. His words are as follow.

'That death, which is our leaving this world, is nothing else but our putting off those bodies, teaches us, that it is only our union to these bodies, which intercepts the sight of the other world: the other world is not at such a distance from us, as we may imagine; the throne of God, indeed, is at a great remove from this earth, above the third heavens, where he displays his glory to those blessed spirits which encompass his throne; but as soon as we step out of these bodies, we step into the other world, which is not so properly another world, (for there is the same heaven and earth still,) as a new state of life. To live in these bodies is to live in this world; to live out of them, is to remove into the next, for while our souls are confined to these bodies, and can look only through these material casements, nothing but what is material can affect us; nay, nothing but what is so gross, that it can reflect light, and convey the shapes and colours of things with it to the eye: so that though within this visible world, there be a more glorious scene of things than what appears to us, we perceive nothing at all of it; for this veil of flesh parts the visible and invisible world: but when we put off these bodies, there are new and surprising wonders present themselves to our view; when these material spectacles are taken off, the soul, with its own naked eyes, sees what was invisible

before: and then we are in the other world, when we can see it, and converse with it: thus St. Paul tells us, 'That when we are at home in the body, we are absent from the Lord; but when we are absent from the body, we are present with the Lord.' 2 Cor. 5, 6, 8. And, methinks, this is enough to cure us of our fondness for these bodies, unless we think it more desirable to be confined to a prison, and to look through a grate all our lives, which gives us but a very narrow prospect, and that none of the best neither, than to be set at liberty to view all the glories of the world. What would we give now for the least glimpse of that invisible world, which the first step we take out of these bodies will present us with? There are such things as eye hath not seen, nor ear heard, neither hath it entered into the heart of man to conceive: death opens our eyes, enlarges our prospect, presents us with a new and more glorious world, which we can never see while we are shut up in flesh; which should make us as willing to part with this veil, as to take the film off of our eyes which hinders our sight.'

"As a thinking man cannot but be very much affected with the idea of his appearing in the presence of that Being, 'whom none can see and live,' he must be much more affected, when he considers that this Being whom he appears before, will examine all the actions of his past life, and reward or punish him accordingly. I must confess, that I think there is no scheme of religion besides that of Christianity, which can possibly support the most virtuous person under this thought. Let a man's innocence be what it will, let his virtues rise to the highest pitch of perfection attainable in this life, there will be still in him so many secret sins, so many human frailties, so many offences of ignorance, passion, and prejudice, so many unguarded words and thoughts, and, in short, so many defects in his best actions, that without the advantages of such an expiation and atonement as

Christianity has revealed to us, it is impossible that he should be cleared before his Sovereign Judge, or that he should be able to 'Stand in his sight.' Our holy religion suggests to us the only means whereby our guilt may be taken away, and our imperfect obedience accepted.

"It is this series of thought that I have endeavoured to express in the following hymn, which I have composed during this my sickness.

I.

When rising from the bed of death,
O'erwhelm'd with guilt and fear,
I see my Maker, face to face,
O how shall I appear!

II.

If yet, while pardon may be found,
And mercy may be sought,
My heart with inward horror shrinks,
And trembles at the thought;

III.

When thou, O Lord, shalt stand disclos'd
In majesty severe,
And sit in judgment on my soul,
O how shall I appear!

IV.

But thou hast told the troubled mind,
Who does her sins lament,
The timely tribute of her tears
Shall endless woe prevent.

V.

Then see the sorrows of my heart,
E'er yet it be too late;
And hear my Saviour's dying groans,
To give those sorrows weight.

VI.

For never shall my soul despair
Her pardon to procure,
Who knows thine Only Son has dy'd
To make her pardon sure.

"There is a noble hymn in French, which Monsieur Bayle has celebrated for a very fine one, and which the famous author of the Art of Speaking calls an admirable one, that turns upon a thought of the same nature. If I could have done it justice in English, I would have sent it you translated; it was written by Monsieur Des Barreaux, who had been one of the greatest wits and libertines in France, but in his last years was as remarkable a penitent.

Grand Dieu, tes jugemens sont remplis d'equité;
Toûjours tu prens plaisir à nous être propice:
Mais j'ai tant fait de mal, que jamais ta bonté
Ne me pardonnera, sans choquer ta Justice.
Oui, mon Dieu, la grandeur de mon impiété,
Ne laisse à ton pouvoir que le choix du supplice:
Ton interest s'oppose à ma felicité,
Et ta clemence même attend que je perisse.
Contente ton desir, puis qu'il t'est glorieux;
Offense toy des pleurs qui coulent de mes yeux;
Tonne, frappe, il est temps, rends moi guerre pour guerre:
J' adore en périssant la raison qui t' aigrit,
Mais dessus quel endroit tombera ton tonnere,
Qui ne soit tout couvert du sang de Jesus Christ.

"If these thoughts may be serviceable to you, I desire you would place them in a proper light; and am ever, with great sincerity,

"Sir, Your's,' &c. O.

No. 517. THURSDAY, OCTOBER 23.

Heu pietas! heu prisca fides!——
VIRG. Æn. vi. 878.

Mirror of ancient faith
Undaunted worth! inviolable truth!
DRYDEN.

WE last night received a piece of ill news at our club, which very sensibly afflicted every one of us. I question not but my readers themselves will be troubled at the hearing of it. To keep them no longer in suspense, Sir Roger de-Coverley is dead.[1] He departed this life at his house in the country, after a few weeks sickness. Sir Andrew Freeport has a letter from one of his correspondents in those parts, that informs him the old man caught a cold at the county sessions, as he was very warmly promoting an address of his own penning, in which he succeeded according to his wishes. But this particular comes from a whig justice of peace, who was always Sir Roger's enemy and antago-

[1] "Mr. Addison was so fond of this character that a little before he laid down the 'Spectator' (foreseeing that some nimble gentleman would catch up his pen the moment he quitted it) he said to our intimate friend, with a certain warmth in his expression which he was not often guilty of, 'I'll kill Sir Roger that nobody else may murder him.'"—*The Bee* p. 26.

On this Chalmers sensibly remarks, that "the killing of Sir Roger has been sufficiently accounted for, without supposing that Addison despatched him in a fit of anger: for the work was about to close, and it appeared necessary to close the club; but whatever difference of opinion there may be concerning this circumstance, it is universally agreed that it produced a paper of transcendent excellence in all the graces of simplicity and pathos. There is not in our language any assumption of character more faithful than that of the honest butler; nor a more irresistible stroke of nature than the circumstance of the book received by Sir Andrew Freeport."

Budgell's story is another version of the reason Cervantes gave for killing *his* hero;—*para mi fola nacio Don Quixote, y yo para el.* Shakespere's motive for the early death of Mercutio, in the tragedy of Romeo and Juliet, has been accounted for by a similar fiction.—*

nist. I have letters both from the chaplain and Captain Sentry which mention nothing of it, but are filled with many particulars to the honour of the good old man. I have likewise a letter from the butler, who took so much care of me last summer when I was at the knight's house. As my friend the butler mentions, in the simplicity of his heart, several circumstances the others have passed over in silence, I shall give my reader a copy of his letter, without any alteration or diminution.

"HONOURED SIR,

"KNOWING that you was my old master's good friend, I could not forbear sending you the melancholy news of his death, which has afflicted the whole country, as well as his poor servants, who loved him, I may say, better than we did our lives. I am afraid he caught his death the last county sessions, where he would go to see justice done to a poor widow woman, and her fatherless children, that had been wronged by a neighbouring gentleman; for you know my good master was always the poor man's friend. Upon his coming home, the first complaint he made was, that he had lost his roast-beef stomach, not being able to touch a sirloin, which was served up according to custom; and you know he used to take great delight in it. From that time forward he grew worse and worse, but still kept a good heart to the last. Indeed we were once in great hopes of his recovery, upon a kind message that was sent him from the widow lady whom he had made love to the forty last years of his life; but this only proved a lightning before his death. He has bequeathed to this lady, as a token of his love, a great pearl necklace, and a couple of silver bracelets set with jewels, which belonged to my good old lady his mother: he has bequeathed the fine white gelding, that he used to ride a hunting upon, to his chaplain, because he thought he would be kind to him, and has

left you all his books. He has, moreover, bequeathed to the chaplain a very pretty tenement with good lands about it. It being a very cold day when he made his will, he left for mourning, to every man in the parish, a great frize coat, and to every woman a black riding-hood. It was a most moving sight to see him take leave of his poor servants, commending us all for our fidelity, whilst we were not able to speak a word for weeping. As we most of us are grown grey-headed in our dear master's service, he has left us pensions and legacies, which we may live very comfortably upon the remaining part of our days. He has bequeathed a great deal more in charity, which is not yet come to my knowledge, and it is peremptorily said in the parish, that he has left money to build a steeple to the church; for he was heard to say some time ago, that if he lived two years longer, Coverley church should have a steeple to it. The chaplain tells every body that he made a very good end, and never speaks of him without tears. He was buried, according to his own directions, among the family of the Coverlies, on the left hand of his father Sir Arthur. The coffin was carried by six of his tenants, and the pall held up by six of the quorum: the whole parish followed the corpse with heavy hearts, and in their mourning suits; the men in frize, and the women in riding-hoods. Captain Sentry, my master's nephew, has taken possession of the hall-house, and the whole estate.[1] When my old master saw

[1] The 544th number of the "Spectator" (Nov. 24th, 1712) contains a letter from the new esquire, in which he says, "I cannot reflect upon his (Sir Roger's) character but I am confirmed in the truth which I have, I think, heard spoken at the club; to wit, that a man of a warm and well disposed heart, with a very small capacity, is highly superior in human society to him who with the greatest talents is cold and languid in his affections. But, alas! why do I make a difficulty in speaking of my worthy ancestor's failings? His little absurdities and incapacity for the conversation of the politest men are dead with him, and his greater qualities are even now useful to him. I know not whether by naming those

him, a little before his death, he shook him by the hand, and wished him joy of the estate which was falling to him, desiring him only to make a good use of it, and to pay the several legacies, and the gifts of charity, which he told him he had left as quit-rents upon the estate. The captain truly seems a courteous man, though he says but little. He makes much of those whom my master loved, and shews great kindness to the old house-dog, that you know my poor master was so fond of. It would have gone to your heart to have heard the moans the dumb creature made on the day of my master's death. He has never joyed himself since; no more has any of us. It was the melancholiest day for the poor people that ever happened in Worcestershire. This being all from

"Honoured Sir, your most sorrowful servant,

"EDWARD BISCUIT."

"P. S. My master desired, some weeks before he died, that a book which comes up to you by the carrier, should be given to Sir Andrew Freeport in his name.

This letter, notwithstanding the poor butler's manner[a] of writing it, gave us such an idea of our good old friend, that upon the reading of it, there was not a dry eye in the club. Sir An-

disabilities I do not enhance his merit, since he has left behind him a reputation in his country which would be worth the pains of the wisest man's whole life to arrive at."—"I have continued all Sir Roger's servants, except such as it was a relief to dismiss unto little livings within my manor; those who are in a list of the good Knight's own hand to be taken care of by me, I have quartered upon such as have taken new leases of me, and added so many advantages during the lives of the persons so quartered, that it is the interest of those whom they are joined with to cherish and befriend them on all occasions."—*

[a] *The poor butler's manner.* As if that *manner* was not the very thing that melts us. There is a little vanity in this apology for the *poor butler*.—H.

drew opening the book, found it to be a collection of acts of parliament. There was, in particular, the act of uniformity, with some passages in it marked by Sir Roger's own hand. Sir Andrew found that they related to two or three points, which he had disputed with Sir Roger the last time he appeared at the club. Sir Andrew, who would have been merry at such an incident on another occasion, at the sight of the old man's hand writing, burst into tears, and put the book into his pocket. Captain Sentry informs me, that the knight has left rings and mourning for every one in the club. O

No. 519. SATURDAY, OCTOBER 25.

Inde hominum pecudumque genus, vitæque volantum,
Et quæ marmoreo fert monstra sub æquore pontus.
VIRG. Æn. vi. 728.

Hence men and beasts the breath of life obtain,
And birds of air, and monsters of the main.
DRYDEN.

THOUGH there is a great deal of pleasure in contemplating the material world, by which I mean [1] that system of bodies, into which nature has so curiously worked the mass of dead matter, with the several relations which those bodies bear to one another; there is still, methinks, something more wonderful and surprising in contemplations on the world of life, by which I mean all those animals with which every part of the universe is furnished. The material world is only the shell of the universe: the world of life are its inhabitants.

If we consider those parts of the material world which lie the nearest to us, and are, therefore, subject to our observations and

[1] *By which I mean.* He had better have said—*or*—and so below, after "*world of life.*"—H.

inquiries, it is amazing to consider the infinity of animals with which it is stocked. Every part of matter is peopled: every green leaf swarms with inhabitants. There is scarce a single humour in the body of a man, or of any other animal, in which our glasses do not discover myriads of living creatures. The surface of animals is also covered with other animals, which are, in the same manner, the basis of other animals that live * upon it nay, we find in the most solid bodies, as in marble itself, innumerable cells and cavities that are crowded with such imperceptible inhabitants, as are too little for the naked eye to discover. On the other hand, if we look into the more bulky parts of nature, we see the seas, lakes, and rivers, teeming with numberless kinds of living creatures: we find every mountain and marsh, wilderness and wood, plentifully stocked with birds and beasts, and every part of matter affording proper necessaries and conveniencies for the livelihood of multitudes which inhabit it.

The author of the Plurality of Worlds,[1] draws a very good argument from this consideration, for the peopling of every planet; as, indeed, it seems very probable, from the analogy of reason, that if no part of matter which we are acquainted with lies waste and useless, those great bodies which are at such a distance from us, should not be desert and unpeopled, but rather that they should be furnished with being adapted to their respective situations.

Existence is a blessing to those beings only which are endowed with perception, and is in a manner thrown away upon dead matter, any further than as it is subservient to beings which are conscious of their existence. Accordingly we find, from the bodies which lie under our observation, that matter is only made as the

[1] Fontenelle.

* *Which* are—*that* live." This complicated construction, though against rule, has a grace here.—H.

basis and support of animals, and there is no more of the one, than what is necessary for the existence of the other.

Infinite goodness is of so communicative a nature, that it seems to delight in the conferring of existence upon every degree of perceptive being. As this is a speculation, which I have often pursued with great pleasure to myself, I shall enlarge farther upon it, by considering that part of the scale of beings which comes within our knowledge.

There are some living creatures which are raised but just above dead matter. To mention only that species of shell-fish, which are formed in the fashion of a cone, that grow[a] to the sur face of several rocks, and immediately die upon their being severed from the place where they grow. There are many other creatures but one remove from these, which have no other sense besides that of feeling and taste. Others have still an additional one of hearing; others of smell, and others of sight. It is wonderful to observe, by what a gradual progress the world of life advances through a prodigious variety of species, before a creature is formed that is complete in all its senses; and even among these, there is such a different degree of perfection in the sense, which one animal enjoys beyond what appears in another, that though the sense in different animals be distinguished by the same common denomination, it seems almost of a different nature. If, after this, we look into the several inward perfections of cunning and sagacity, or what we generally call instinct, we find them rising after the same manner, imperceptibly one above another, and receiving additional improvements according to the species in which they are implanted. This progress in nature is so very gradual, that the most perfect of an inferior species comes very near to the most imperfect of that which is immediately above it

[a] *That grow.* Better, *and grow*—"*and immediatsly die,*"—read—"*but immediately die.*"—H.

The exuberant and overflowing goodness of the Supreme Being, whose mercy extends to all his works, is plainly seen, as I have before hinted, from his having made so very little matter, at least what falls within our knowledge, that does not swarm with life: nor is his goodness less seen in the diversity, than in the multitude of living creatures. Had he only made one species of animals, none of the rest would have enjoyed the happiness of existence; he has, therefore, specified, in his creation, every degree of life, every capacity of being The whole chasm in nature, from a plant to a man, is filled up with diverse kinds of creatures, rising one over another, by such a gentle and easy ascent, that the little transitions and deviations from one species to another, are almost insensible. The intermediate space is so well husbanded and managed, that there is scarce a degree of perception which does not appear in some one part of the world of life. Is the goodness or wisdom of the divine Being, more manifested in this his proceeding?

There is a consequence, besides those I have already mentioned, which seems very naturally deducible from the foregoing considerations. If the scale of Being rises by such a regular progress, so high as man, we may, by a parity of reason, suppose that it still proceeds gradually through those beings which are of a superior nature to him; since there is an infinitely greater space and room for different degrees and perfection, between the Supreme Being and man, than between man and the most despicable insect. This consequence of so great a variety of beings which are superior to us, from that variety which is inferior to us, is made[a] by Mr. Locke, in a passage which I shall here set down, after having premised, that notwithstanding there is such infinite

[a] *This consequence—is made* To *make a consequence* is strange English: and, *the consequence of so great a variety*, &c. is almost as strange. He might have said, more briefly and properly—*This conclusion is drawn by Mr Locke*, &c.—H.

room between man and his Maker for the creative power to exert itself in, it is impossible that it should ever be filled up, since there will be still an infinite gap or distance between the highest created being, and the power which produced him.

'That there should be more species of intelligent creatures above us, than there are of sensible and material below us, is probable to me from hence; that in all the visible corporeal world, we see no chasms, or no gaps. All quite down from us, the descent is by easy steps, and a continued series of things, that in each remove, differ very little one from the other. There are fishes that have wings, and are not strangers to the airy regions: and there are some birds, that are inhabitants of the water; whose blood is cold as fishes, and their flesh so like in taste, that the scrupulous are allowed them on fish-days. There are animals so near of kin both to birds and beasts, that they are in the middle between both: amphibious animals link the terrestrial and aquatic together; seals live at land and at sea, and porpoises have the warm blood and entrails of a hog; not to mention what is confidently reported of mermaids and sea-men. There are some brutes, that seem to have as much knowledge and reason, as some that are called men; and the animal and vegetable kingdoms are so nearly joined, that if you will take the lowest of one, and the highest of the other, there will scarce be perceived any great difference between them: and so on till we come to the lowest and the most inorganical parts of matter, we shall find every where that the several species are linked together, and differ but in almost insensible degrees. And when we consider the infinite power and wisdom of the Maker, we have reason to think that it is suitable to the magnificent harmony of the universe, and the great design and infinite goodness of the architect, that the species of creatures should also, by gentle degrees, ascend upward from us toward his infinite perfection, as we see they gradually descend from us down

wards: which, if it be probable, we have reason then to be persuaded, that there are far more species of creatures above us, than there are beneath; we being in degrees of perfection much more remote from the infinite Being of God, than we are from the lowest state of Being, and that which approaches nearest to nothing. And yet of all those distinct species, we have no clear distinct ideas.'

In this system of Being, there is no creature so wonderful in its nature, and which so much deserves our particular attention, as man, who fills up the middle space between the animal and intellectual nature, the visible and invisible world, and is that link in the chain of beings which has been often termed the *Nexus utriusque Mundi.* So that he, who in one respect being associated with angels and arch-angels, may look upon a Being of infinite perfection as his father, and the highest order of spirits as his brethren, may in another respect say to corruption, "Thou art my father, and to the worm, thou art my mother and my sister."

O.

No. 523. THURSDAY, OCTOBER 30.

——— Nunc augur Apollo,
Nunc Lyciæ sortes, nunc et Jove missus ab ipso
Interpres divûm fert horrida jussa per auras.
Scilicet is superis labor———
VIRG. Iv. 376.

Now Lycian lots, and now the Delian God,
Now Hermes is employ'd from Jove's abode.
To warn him hence; as if the peaceful state
Of heav'nly pow'rs were touch'd with human fate!
DRYDEN.

I AM always highly delighted with the discovery of any rising genius among my countrymen. For this reason I have read over, with great pleasure, the late miscellany published by Mr. Pope,

in which there are many excellent compositions of that ingenious gentleman. I have had a pleasure of the same kind, in perusing a poem that is just published 'On the Prospect of Peace,'[1] and which, I hope, will meet with such a reward from its patrons, as so noble a performance deserves. I was particularly well-pleased to find that the author had not amused himself with fables out of the Pagan theology, and that when he hints at any thing of this nature, he alludes to it only as to a fable.

Many of our modern authors, whose learning very often extends no farther than Ovid's Metamorphoses, do not know how to celebrate a great man, without mixing a parcel of school-boy tales with the recital of his actions. If you read a poem on a fine woman, among the authors of this class, you shall see that it turns more upon Venus or Helen, than on the party concerned. I have known a copy of verses on a great hero highly commended; but upon asking to hear some of the beautiful passages, the admirer of it has repeated to me a speech of Apollo, or description of Polypheme. At other times when I have searched for the actions of a great man who gave a subject to the writer, I have been entertained with the exploits of a river-god, or have been forced to attend a fury in her mischievous progress, from one end of the poem to the other. When we are at school, it is necessary for us to be acquainted with the system of Pagan theology, and may be allowed to enliven a theme, or point an epigram with a heathen god; but when we would write a manly panegyric, that should carry in it all the colours of truth, nothing can be more ridiculous than to have recourse to our Jupiters and Junos.[a]

[1] By Tickell. "The tendency of this poem was to reclaim the nation from the pride of conquest to the pleasures of tranquillity." Dr. Johnson's Lives of English Poets, Vol. iii. p. 173. 8vo. 1781.—V. Tatler, No. 106, and 47. Note on T. Spindle.—C.

[a] The way of writing, here very justly condemned, sprung up with the

No thought is beautiful which is not just, and no thought can be just which is not founded in truth, or at least in that which passes for such.[a]

In mock-heroic poems, the use of the heathen mythology is not only excusable but graceful, because it is the design of such compositions to divert, by adapting the fabulous machines of the ancients to low subjects, and at the same time by ridiculing such kinds of machinery in modern writers. If any are of opinion, that there is a necessity of admitting these classical legends into our serious compositions, in order to give them a more poetical turn; I would recommend to their consideration the Pastorals of Mr. Phillips. One would have thought it impossible for this kind of poetry to have subsisted[b] without fauns and satyrs, wood-nymphs and water-nymphs, with all the tribe of rural deities. But we see he has given a new life, and a more natural beauty to this way of writing, by substituting in the place of these antiquated fables, the superstitious mythology which prevails among the shepherds of our own country.

Virgil and Homer might compliment their heroes, by interweaving the actions of deities with their achievements; but for a Christian author to write in the Pagan creed, to make prince Eugene a favourite of Mars, or to carry on a correspondence between Bellona and the Marshal de Villars, would be downright puerility, and unpardonable in a poet that is past sixteen

revival of letters; and was to be expected in that state of things, when every poet was, in effect, a school-boy: when those agreeable stories of the Pagan gods, were new to most people, and the knowledge of them gave so much distinction. But this puerile mode of writing would not have continued to Mr. Addison's days, if Mr. Waller had not made it his own, and set it off with the utmost grace and ingenuity.—H.

[a] *Or at least in that which passes for such.* This *exception*, which must be admitted, reduces the general rule of Bouhours and the French critics, from whom Mr. Addison took it, to just nothing: for what is that thought, which in the hands of an able writer, may not be so turned, as *to pass for truth*, with most readers?—H.

[b] Without doubt "*to subsist.*"—H.

It is want of sufficient elevation in a genius to describe realities, and place them in a shining light, that makes him have recourse to such trifling antiquated fables; as a man may write a fine description of Bacchus or Apollo, that does not know how to draw the character of any of his contemporaries.[1]

In order, therefore, to put a stop to this absurd practice, I shall publish the following edict, by virtue of that spectatorial authority with which I stand invested.

"WHEREAS the time of a general peace is, in all appearance, drawing near, being informed that there are several ingenious persons who intend to shew their talents on so happy an occasion, and being willing, as much as in me lies, to prevent that effusion of nonsense, which we have good cause to apprehend; I do hereby strictly require every person, who shall write on this subject, to remember that he is a Christian, and not to sacrifice his catechism to his poetry. In order to it, I do expect of him in the first place, to make his own poem without depending upon Phœbus for any part of it, or calling out for aid upon any one of the muses by name. I do likewise positively forbid the sending of Mercury with any particular message or dispatch relating to the peace, and shall by no means suffer Minerva to take upon her the shape of any plenipotentiary concerned in this great work. I do further declare, that I shall not allow the Destinies to have had a hand in the deaths of the several thousands who have been slain in the late war, being of opinion that all such deaths may be very well accounted for by the Christian system of powder and ball. I do therefore strictly forbid the Fates to cut the thread of man's life upon any pretence whatsoever, unless it be for the sake of the rhyme. And whereas I have good reason to fear that Neptune will have a great deal of business on his hands, in several poems

[1] V. vol. i. p. 196, note.--G

which we may now suppose are upon the anvil,* I do also prohibit his appearance, unless it be done in metaphor, simile, or any very short allusion, and that even here he be not permitted to enter, but with great caution and circumspection. I desire that the same rule may be extended to his whole fraternity of heathen gods, it being my design to condemn every poem to the flames in which Jupiter thunders, or exercises any other act of authority which does not belong to him: in short, I expect that no Pagan agent shall be introduced, or any fact related which a man cannot give credit to with a good conscience. Provided always, that nothing herein contained shall extend, or be construed to extend, to several of the female poets in this nation, who shall be still left in full possession of their gods and goddesses, in the same manner as if this paper had never been written." O.

No. 529. THURSDAY, NOVEMBER 6.

Singula quæque locum teneant sortita decenter.
Hor. Ars Poet. 92.

Let every thing have its due place.
Roscommon.

Upon the hearing of several late disputes concerning rank and precedence, I could not forbear amusing myself with some observations, which I have made upon the learned world, as to this great particular. By the learned world I here mean at large, all those who are any way concerned in works of literature, whether in the writing, printing, or repeating part. To begin with the writers; I have observed that the author of a *folio*, in all compa-

* *Upon the stocks*, had been better in this place for an obvious reason.—H.

nies and conversations, sets himself above the author of a *quarto*; the author of a *quarto* above the author of an *octavo*; and so on, by a gradual descent and subordination, to an author in *twenty-fours*. This distinction is so well observed, that in an assembly of the learned, I have seen a *folio*-writer place himself in an elbow-chair, when the author of a *duodecimo* has, out of a just deference to his superior quality, seated himself upon a squab. In a word, authors are usually ranged in company after the same manner as their works are upon a shelf.

The most minute pocket-author, hath beneath him the writers of all pamphlets, or works that are only stitched. As for a pamphleteer, he takes place of none but of the authors of single sheets, and of that fraternity who publish their labours on certain days, or on every day of the week. I do not find that the precedency among the individuals, in this latter class of writers, is yet settled.[a]

For my own part, I have had so strict a regard to the ceremonial which prevails in the learned world, that I never presumed to take place of a pamphleteer till my daily papers were gathered into those two first volumes, which have already appeared.[1] After which I naturally jumped over the heads not only of all pamphleteers, but of every *octavo* writer in Great-Britain, that had written but one book. I am also informed by my bookseller, that six *octavos* have at all times been looked upon as an equivalent to a *folio*, which I take notice of the rather, because I would

[1] Nov. 6, 1712. The two first volumes of the Spectator were now published. Addison does not here acknowledge himself concerned in the Tatler, or allude to it: but all the four volumes of the lucubrations of J. Bickerstaff were at this time delivered to the subscribers. See No. 531, *ad finem*.—C.

[a] *Is yet settled.* Humorously, perhaps modestly, said. But, there was no doubt, in the writer's time, about that precedency: at least, there can be none now.—H.

not have the learned world surprised, if, after the publication of half-a-dozen volumes, I take my place accordingly. When my scattered forces are thus rallied, and reduced into regular bodies, I flatter myself that I shall make no despicable figure at the head of them.

Whether these rules, which have been received time out of mind in the commonwealth of letters, were not originally established with an eye to our paper manufacture, I shall leave to the discussion of others, and shall only remark further in this place that all printers and booksellers take the wall of one another according to the above-mentioned merits of the authors to whom they respectively belong.

I come now to that point of precedency which is settled among the three learned professions,[1] by the wisdom of our laws I need not here take notice of the rank which is allotted to every doctor in each of these professions, who are all of them, though not so high as knights, yet a degree above squires; this last order of men being the illiterate body of the nation, are consequently thrown together into a class below the three learned professions. I mention this for the sake of several rural squires, whose reading does not rise so high as to the present state of England, and who are often apt to usurp that precedency which by the laws of their country is not due to them. Their want of learning, which has planted them in this station, may in some measure extenuate their misdemeanour; and our professors ought to pardon them when they offend in this particular, considering that they are in a state of ignorance, or, as we usually say, do not know their right-hand from their left.

There is another tribe of persons who are retainers to the

[1] In some universities, that of Dublin in particular, they have doctors of music, who take rank after the doctors of the three learned professions, and above esquires.—C.

learned world, and who regulate themselves upon all occasions by several laws peculiar to their body. I mean the players or actors of both sexes. Among these it is a standing and uncontroverted principle, that a tragedian always takes place of a comedian; and it is very well known the merry drolls who make us laugh are always placed at the lower end of the table, and in every entertainment give way to the dignity of the buskin. It is a stage maxim, 'Once a king, and always a king.' For this reason it would be thought very absurd in Mr. Bullock, notwithstanding the height and gracefulness of his person, to sit at the right-hand of a hero, though he were but five-foot high. The same distinction is observed among the ladies of the theatre.

Queens and heroines preserve their rank in private conversation, while those who are waiting-women and maids of honour upon the stage, keep their distance also behind the scenes.

I shall only add, that by a parity of reason, all writers of tragedy look upon it as their due to be seated, served, or saluted, before comic-writers: those who deal in tragi-comedy usually taking their seats between the authors of either side. There has been a long dispute for precedency between the tragic and heroic poets. Aristotle would have the latter yield the *pas* to the former, but Mr. Dryden and many others would never submit to this decision. Burlesque writers pay the same deference to the heroic, as comic writers to their serious brothers in the drama.

By this short table of laws, order is kept up, and distinction preserved in the whole republic of letters O.

No. 530. FRIDAY, NOVEMBER 7.

Sic visum Veneri; cui placet impares
Formas atque animos sub juga ahenea
Sævo mittere cum joco.
Hor. 1 Od. xxxiii. 10.

Thus Venus sports; the rich, the base,
Unlike in fortune, and in face,
To disagreeing love provokes;
When cruelly jocose,
She ties the fatal noose,
And binds unequals to the brazen yokes.
Creech.

It is very usual for those who have been severe upon marriage, in some part or other of their lives to enter into the fraternity which they have ridiculed, and to see their raillery return upon their own heads. I scarce ever knew a woman-hater that did not, sooner or later, pay for it. Marriage, which is a blessing to another man, falls upon such an one as a judgment. Mr. Congreve's Old Bachelor is set forth to us with much wit and humour, as an example of this kind. In short, those who have most distinguished themselves by railing at the sex in general, very often make an honourable amends, by chusing one of the most worthless persons of it, for a companion and yoke-fellow. Hymen takes his revenge in kind, on those who turn his mysteries into ridicule.

My friend Will Honeycomb, who was so unmercifully witty upon the women, in a couple of letters, which I lately communicated to the public, has given the ladies ample satisfaction by marrying a farmer's daughter; a piece of news which came to our club by the last post. The Templer is very positive that he has married a dairy-maid: but Will in his letter to me on this occasion, sets the best face upon the matter that he can, and gives a more tolerable account of his spouse I must confess I

suspected something more than ordinary, when upon opening the letter I found that Will was fallen off from his former gaiety, having changed Dear Spec. which was his usual salute at the beginning of the letter, into My worthy Friend, and subscribed himself in the latter end of it at full length William Honeycomb. In short, the gay, the loud, the vain Will Honeycomb who had made love to every great fortune that has appeared in town for above thirty years together, and boasted of favours from ladies whom he had never seen, is at length wedded to a plain country girl.

His letter gives us the picture of a converted rake. The sober character of the husband is dashed with the man of the town, and enlivened with those little cant-phrases which have made my friend Will often thought very pretty company. But let us hear what he says for himself.

"My worthy Friend,

"I question not but you, and the rest of my acquaintance, wonder that I who have lived in the smoke and gallantries of the town for thirty years together, should all on a sudden grow fond of a country life. Had not my dog of a steward run away as he did, without making up his accounts, I had still been immersed in sin and sea-coal. But since my late forced visit to my estate, I am so pleased with it, that I am resolved to live and die upon it. I am every day abroad among my acres, and can scarce forbear filling my letter with breezes, shades, flowers, meadows, and purling streams. The simplicity of manners, which I have heard you so often speak of, and which appears here in perfection, charms me wonderfully. As an instance of it, I must acquaint you, and by your means, the whole club, that I have lately married one of my tenant's daughters. She is born of honest parents, and though she has no portion, she has a great deal of vir-

tue. The natural sweetness and innocence of her behaviour, the freshness of her complexion, the unaffected turn of her shape and person, shot me through and through every time I saw her, and did more execution upon me in grogram, than the greatest beauty in town or court had ever done in brocade. In short, she is such an one as promises me a good heir to my estate; and if by her means I cannot leave to my children what are falsely called the gifts of birth, high titles and alliances, I hope to convey to them the more real and valuable gifts of birth, strong bodies, and healthy constitutions. As for your fine women, I need not tell thee that I know them. I have had my share in their graces, but no more of that. It shall be my business hereafter to live the life of an honest man, and to act as becomes the master of a family. I question not but I shall draw upon me the raillery of the town, and be treated to the tune of 'The marriage-hater matched;' but I am prepared for it. I have been as witty upon others in my time. To tell thee truly, I saw such a tribe of fashionable young fluttering coxcombs shot up, that I did not think my post of an *homme de ruelle* any longer tenable. I felt a certain stiffness in my limbs, which entirely destroyed that jauntiness of air I was once master of. Besides, for I may now confess my age to thee, I have been eight and forty above these twelve years. Since my retirement into the country will make a vacancy in the club, I could wish you would fill up my place with my friend Tom Dapperwit. He has an infinite deal of fire, and knows the town. For my own part, as I have said before, I shall endeavour to live hereafter suitable to a man in my station, as a prudent head of a family, a good husband, a careful father, (when it shall so happen,) and as

"Your most sincere friend,

"And humble servant,

"William Honeycomb." O.

No. 531. SATURDAY, NOVEMBER 8.

Qui mare et terras variisque mundum
Temperat horis:
Unde nil majus generatur ipso,
Nec viget quicquam simile aut secundum.
HOR. 1 Od. xii. 15.

Who guides below, and rules above,
The great Disposer and the mighty King:
Than he none greater, next him none,
That can be, is, or was.
Supreme he singly fills the throne.
CREECH.

SIMONIDES being asked by Dionysius the tyrant what God was, desired a day's time to consider of it before he made his reply. When the day was expired, he desired two days; and afterwards, instead of returning his answer, demanded still double the time to consider of it. This great poet and philosopher, the more he contemplated the nature of the Deity, found that he vaded but the more out of his depth; and that he lost himself in the thought, instead of finding an end of it.

If we consider the idea which wise men, by the light of reason, have framed of the Divine Being, it amounts to this: that he has in him all the perfection of a spiritual nature; and, since we have no notion of any kind of spiritual perfection, but what we discover in our own souls, we join infinitude to each kind of these perfections, and what is a faculty in a human soul, becomes an attribute in God. We exist in place and time; the Divine Being fills the immensity of space with his presence, and inhabits eternity. We are possessed of a little power and a little knowledge; the Divine Being is Almighty and Omniscient. In short, by adding infinity to any kind of perfection we enjoy, and by joining all these different kinds of perfections in one Being, we form our idea of the great Sovereign of Nature.

Though every one who thinks must have made this observation, I shall produce Mr. Locke's authority to the same purpose, out of his Essay on Human Understanding. "If we examine the idea we have of the incomprehensible Supreme Being, we shall find, that we come by it the same way; and that the complex ideas we have both of God and separate spirits, are made up of the simple ideas we receive from reflection: *v. g.* having, from what we experiment in ourselves, got the ideas of existence and duration, of knowledge and power, of pleasure and happiness, and of several other qualities and powers, which it is better to have, than to be without; when we would frame an idea the most suitable we can to the Supreme Being, we enlarge every one of these with our idea of infinity; and so putting them together, make our complex idea of God."

It is not impossible that there may be many kinds of spiritual perfection, besides those which are lodged in a human soul; but it is impossible that we should have ideas of any kinds of perfection, except those of which we have some small rays and short imperfect strokes in ourselves. It would be, therefore, a very high presumption to determine whether the Supreme Being has not many more attributes than those which enter into our conceptions of him. This is certain, that if there be any kind of spiritual perfection which is not marked out in a human soul, it belongs in its fulness to the Divine Nature.

Several eminent philosophers have imagined that the soul, in her separate state, may have new faculties springing up in her, which she is not capable of exerting, during her present union with the body; and whether these faculties may not correspond with other attributes in the Divine Nature, and open to us hereafter new matter of wonder and adoration, we are altogether ignorant. This, as I have said before, we ought to acquiesce in, that the Sovereign Being, th Great Author of Nature, has in

him all possible perfection, as well in kind as in degree; to speak according to our methods of conceiving. I shall only add, under this head, that when we have raised our notion of this infinite Being as high as it is possible for the mind of man to go, it will fall infinitely short of what he really is. 'There is no end of his greatness:' the most exalted creature he has made, is only capable of adoring it; none but himself can comprehend it.

The advice of the son of Sirach is very just and sublime in this light. 'By his word all things consist. We may speak much, and yet come short: wherefore in sum, he is all. How shall we be able to magnify him? for he is great above all his works. The Lord is terrible and very great; and marvellous in his power. When you glorify the Lord, exalt him as much as you can; for even yet will he far exceed. And when you exalt him, put forth all your strength, and be not weary; for you can never go far enough. Who hath seen him, that he might tell us? and who can magnify him as he is? there are yet hid greater things than these be, for we have seen but a few of his works.'

I have here only considered the Supreme Being by the light of reason and philosophy. If we would see him in all the wonders of his mercy, we must have recourse to revelation, which represents him to us, not only as infinitely Great and Glorious, but as infinitely Good and Just in his dispensations towards man. But as this is a theory which falls under every one's consideration, though indeed it can never be sufficiently considered, I shall here only take notice of that habitual worship and veneration which we ought to pay to this Almighty Being. We should often refresh our minds with the thoughts of him, and annihilate ourselves before him, in the contemplation of our own worthlessness, and of his transcendent excellency and perfection. This would imprint in our minds such a constant and uninterrupted

awe and veneration as that which I am here recommending, and which is in reality a kind of incessant prayer, and reasonable humiliation of the soul before him who made it.

This would effectually kill in us all the little seeds of pride, vanity, and self-conceit, which are apt to shoot up in the minds of such whose thoughts turn more on those comparative advantages which they enjoy over some of their fellow-creatures, than on that infinite distance which is placed between them and the supreme model of all perfection. It would likewise quicken our desires and endeavours of uniting ourselves to him by all the acts of religion and virtue.

Such an habitual homage to the Supreme Being would, in a particular manner, banish from among us that prevailing impiety of using his name on the most trivial occasions.

I find the following passage in an excellent sermon, preached at the funeral of a gentleman[1] who was an honour to his country, and a more diligent as well as successful inquirer into the works of nature, than any other our nation has ever produced. "He had the profoundest veneration for the Great God of heaven and earth, that I have ever observed in any person. The very name of God was never mentioned by him without a pause and a visible stop in his discourse; in which, one that knew him particularly above twenty years, has told me, that he was so exact, that he does not remember to have observed him once to fail in it."

Every one knows the veneration which was paid by the Jews to a name so great, wonderful, and holy. They would not let it enter even into their religious discourses. What can we then think of those who make use of so tremendous a name in the ordinary expressions of their anger, mirth, and most impertinent passions?

[1] See Bishop Burnett's sermon preached at the funeral of the Hon. Robert Boyle Guardian, 175—Spect. 554.—C.

of those who admit it into the most familiar questions and assertions, ludicrous phrases and works of humour? not to mention those who violate it by solemn perjuries? t would be an affront to reason, to endeavour to set forth the horror and profaneness of such a practice. The very mention of it exposes it sufficiently to those in whom the light of nature, not to say religion, is not utterly extinguished. O.

No. 535. THURSDAY, NOVEMBER 13.

Spem longam reseces——— Hor. 1 Od. xi. 7.
Cut short vain hope.

My four hundred and seventy-first speculation turned upon the subject of hope in general. I design this paper as a speculation upon that vain and foolish hope, which is misemployed on temporal objects, and produces many sorrows and calamities in human life.

It is a precept several times inculcated by Horace, that we should not entertain a hope of any thing in life, which lies at a great distance from us. The shortness and uncertainty of our time here, makes such a kind of hope unreasonable and absurd. The grave lies unseen between us and the object which we reach after: where one man lives to enjoy the good he has in view, ten thousand are cut off in the pursuit of it.

It happens likewise unluckily, that one hope no sooner dies in us, but another rises up in its stead. We are apt to fancy that we shall be happy and satisfied if we possess ourselves of such and such particular enjoyments; but either by reason of their emptiness, or the natural inquietude of the mind, we have no

sooner gained one point but we extend our hopes to another. We still find new inviting scenes and landscapes lying behind those which at a distance terminated our view.

The natural consequences of such reflections are these; that we should take care not to let our hopes run out into too great a length, that we should sufficiently weigh the objects of our hope, whether they be such as we may reasonably expect from them what we propose* in their fruition, and whether they are such as we are pretty sure of attaining, in case our life extend itself so far. If we hope for things which are at too great a distance from us, it is possible that we may be intercepted by death in our progress towards them. If we hope for things of which we have not thoroughly considered the value, our disappointment will be greater than our pleasure in the fruition of them. If we hope for what we are not likely to possess, we act and think in vain, and make life a greater dream and shadow than it really is.

Many of the miseries and misfortunes of life proceed from our want of consideration, in one or all of these particulars. They are the rocks on which the sanguine tribe of lovers daily split, and on which the bankrupt, the politician, the alchymist and projector are cast away in every age. Men of warm imaginations and towering thoughts are apt to overlook the goods of

* *Such as we may reasonably expect from them what we propose, &c. As*, is here improperly used for *that*, the relative for the conjunction. It has its right use in the next sentence—*Such as we are pretty sure of attaining.* But the whole had better been given thus—*Such as are likely to yield us what we propose, &c.—and such as we are pretty sure, &c.* It may seem capricious in the author to say—whether they *be* such, in the first sentence, and, whether they *are* such,—in the last. But, the conjunction *whether*, admitting both the *subjunctive* and *indicative* mood, the ear has its choice of either; and Mr. Addison's was a very nice one. Besides, *whether they be*, is rather the more exact construction of the two and therefore the repetition of it in the following sentence, might appear to Mr. Addison like an *affectation* of exactness, or, what we call *formality*, which his gracious prose is always studious to avoid. However, to palliate this change of the mood, and introduce it with less offence, he does not say,—"Whether they *be* such"—and, "*are* such," which, by bringing the two moods so close together, would point out their incongruity: but, "*whether they be such*," and then, again, "*and whether they are such*,"—in two distinct complete sentences.—H.

fortune which are near them, for something that glitters in the sight at a distance; to neglect solid and substantial happiness, for what is showy and superficial; and to contemn that good which lies within their reach, for that which they are not capable of attaining. Hope calculates its schemes for a long and durable life; presses forward to imaginary points of bliss; and grasps at impossibilities; and consequently very often ensnares men into beggary, ruin, and dishonour.

What I have here said, may serve as a moral to an Arabian fable, which I find translated into French by Monsieur Galland. The fable has in it such a wild, but natural simplicity, that I question not but my reader will be as much pleased with it as I have been, and that he will consider himself,[a] if he reflects on the

[a] *The fable has in it such a wild, but natural simplicity, that I question not but my reader will be as much pleased with it as I have been, and that he will consider himself, &c.* This sentence deserves to be well considered: 1. The repetition of *but*—"such a wild, *but* natural"—"I question not *but*"—has an ill effect. 2. *But*, in "I question not *but*" may seem equivalent to *that*, for so it follows in the next sentence—"and *that* he will consider," *i. e.*, I question not, that he will consider.—Why then did he not say—I question not *that*, in the first instance? Certainly, to avoid the repetition of *that*—*that* I question not *that*.—After the intervention of a whole sentence, he ventures to assume the regular form—and *that* he will consider—still the fault is only palliated, not removed. Taking the construction in this light, he had better have expressed himself thus:—"The fable has in it such a wild, but natural simplicity, that I question not but my reader will be as much pleased with it as I have been, and will consider himself," &c. But 3. *But*, is not equivalent to that.—The sense of this particle is, according to its name, always *adversative*, though the use of it, in our language, be frequently such as may lead a careless reader to think otherwise. The mystery is only this: *but*, refers very often to something that passes in the writer's or speaker's mind; and is not expressed. In all cases, the sentence in which it occurs, is *elliptical;* as that before us, which, when filled up, would run thus—I question not but [believe that] my reader, &c. Sometimes, the ellipsis is only of the *verb*, as when we say—I question not but that.—All the forms of speaking, in which *but* occurs, and in a sense seemingly not adversative, may be explained in the same manner. The sentence before us, is, then, not ungrammatical; and is only faulty, because it is long and complicated, and something unharmonious, by what could not be avoided, the repetition of *that* in the last part of it; for, *I question not*, to which *but* is opposed, being at a considerable distance, he could not say—*but he will consider*—as he had said before, but *my reader will;* and even then, the sound of *but*, thus repeated, had been offensive. The way of rectifying the whole passage, is this:—

several amusements of hope which have sometimes passed in his mind, as a near relation to the Persian glassman.

Alnaschar,[1] says the fable, was a very idle fellow, that never would set his hand to any business during his father's life. When his father died, he left him to the value of a hundred drachmas in Persian money. Alnaschar, in order to make the best of it, laid it out in glasses, bottles, and the finest earthen-ware. These he piled up in a large open basket, and having made choice of a very little shop, placed the basket at his feet, and leaned his back upon the wall, in expectation of customers. As he sat in this posture with his eyes upon the basket, he fell into a most amusing train of thought, and was overheard by one of his neighbours as he talked to himself in the following manner: 'This basket (says he) cost me at the wholesale merchant's a hundred drachmas, which is all I have in the world. I shall quickly make two hundred of it, by selling it in retail. These two hundred drachmas will in a very little while rise to four hundred, which

[1] It appears from Richardson's translation (v. his Arabic Grammar) that Alnaschar, in the original, constantly addresses his soliloquy to his soul; for which v. Seneca, Medea, ac. 1. sc. 1.—Hom. Odyss. L. 20. Harris' Philological Enquiries, part iv. &c.—J. B. B.

"The fable has in it a very wild and natural air; and I question not but [or but that] my reader will be as much pleased with it as I have been, and will consider himself (if he reflects on the several amusements of hope, which have sometimes passed in his mind) as a near relation to the Persian glassman."

As for the ellipsis, it is very frequent, and natural in all languages; the mind hastening to its main conclusion, without stopping to deduce explicitly its intervening ideas: as in the following passage of Euripides—

βλέψον πρὸς ἡμᾶς, ὄμμα δὸς φίλημά τε,
Ἵν' ἀλλὰ τοῦτο κατθανοῦσ' ἔχω σέθεν
Μνημεῖον, εἰ μὴ τοῖς ἐμοῖς πείθῃ λόγοις·
IPHIG. IN AUL. 1238.

—Yet, the perspicuity of a sentence is something hurt by elliptical forms, and the main character of a polished language is, perspicuity. One would, therefore, as much as may be, and when custom has not made them necessary, or sufficiently intelligible, always avoid them.—H.

of course will amount in time to four thousand. Four thousand drachmas cannot fail of making eight thousand. As soon as by this means I am master of ten thousand, I will lay aside my trade of glass-man and turn jeweller. I shall then deal in diamonds, pearls, and all sorts of rich stones. When I have got together as much wealth as I can well desire, I will make a purchase of the finest house I can find, with lands, slaves, eunuchs, and horses. I shall then begin to enjoy myself, and make a noise in the world. I will not, however, stop there, but still continue my traffic, till I have got together a hundred thousand drachmas. When I have thus made myself master of a hundred thousand drachmas, I shall naturally set myself on the foot of a prince, and will demand the Grand Visier's daughter in marriage, after having represented to that minister the information which I have received of the beauty, wit, discretion, and other high qualities which his daughter possesses. I will let him know, at the same time, that it is my intention to make him a present of a thousand pieces of gold on our marriage-night. A soon as I have married the Grand Visier's daughter, I will buy her ten black eunuchs, the youngest and best that can be got for money. I must afterwards make my father-in-law a visit with a great train and equipage. And when I am placed at his right-hand, which he will do of course, if it be only to honour his daughter, I'll give him the thousand pieces of gold which I promised him, and afterwards, to his great surprise, will present him with another purse of the same value, with some short speech; as, 'Sir, you see I am a man of my word: I always give more than I promise.'

'When I have brought the princess to my house, I shall take particular care to breed in her a due respect for me, before I give the reigns to love and dalliance. To this end I shall confine her to her own apartment, make her a short visit, and talk but little to her. Her women will represent to me, that she is

inconsolable by reason of my unkindness, and beg me with tears to caress her, and let her sit down by me; but I shall still remain inexorable, and will turn my back upon her all the first night. Her mother will then come and bring her daughter to me, as I am seated upon my sofa. The daughter, with tears in her eyes, will fling herself at my feet, and beg of me to receive her into my favour: then will I, to imprint in her a thorough veneration for my person, draw up my legs and spurn her from me with my foot in such a manner that she shall fall down several paces from the sofa.'

Alnaschar was entirely swallowed up in this chimerical vision, and could not forbear acting with his foot what he had in his thoughts; so that unluckily striking his basket of brittle ware, which was the foundation of all his grandeur, he kicked his glasses a great distance from him into the street, and broke them into ten thousand pieces. O.

No. 536. FRIDAY NOVEMBER 14.

O verè Phrygiæ, neque enim Phryges!
VIRG. Æn. ix. 671.
O! less than women, in the shapes of men.
DRYDEN.

As I was the other day standing in my bookseller's shop, a pretty young thing, about eighteen years of age, stept out of her coach, and brushing by me, beckoned the man of the shop to the further end of his counter, where she whispered something to him with an attentive look, and at the same time presented him with a letter: after which, pressing the end of her fan upon his hand,

she delivered the remaining part of her message, and withdrew I observed, in the midst of her discourse, that she flushed, and cast an eye upon me over her shoulder, having been informed by my bookseller, that I was the man of the short face whom she had so often read of. Upon her passing by me, the pretty blooming creature smiled in my face, and dropped me a curtsey. She scarce gave me time to return her salute, before she quitted the shop with an easy skuttle, and stepped again into her coach, giving the footmen directions to drive where they were bid. Upon her departure, my bookseller gave me a letter, subscribed 'To the ingenious Spectator,' which the young lady had desired him to deliver into my own hands, and to tell me, that the speedy publication of it would not only oblige herself, but a whole tea-table of my friends. I opened it, therefore, with a resolution to publish it, whatever it should contain, and am sure, if any of my male readers will be so severely critical as not to like it, they would have been as well pleased with it as myself, had they seen the face of the pretty scribe.

London, Nov. 1712

" MR. SPECTATOR,

" YOU are always ready to receive any useful hint or proposal, and such, I believe, you will think one that may put you in a way to employ the most idle part of the kingdom; I mean that part of mankind who are known by the name of the women's-men, or beaus, &c. Mr. SPECTATOR, you are sensible these pretty gentlemen are not made for any manly employments, and for want of business, are often as much in the vapours as the ladies. Now what I propose is this, since knotting is again in fashion, which has been found a very pretty amusement, that you would recommend it to these gentlemen, as something that may make them useful to the ladies they admire. And since it is not inconsistent with any

game, or other diversion, for it may be done in the play-house, in their coaches, at the tea-table, and, in short, in all places where they come for the sake of the ladies (except at church; be pleased to forbid it there, to prevent mistakes) it will be easily complied with. It is, beside, an employment that allows, as we see by the fair sex, of many graces, which will make the beaus more readily come into it; it shews a white hand and a diamond ring to great advantage; it leaves the eyes at full liberty to be employed as before, as also the thoughts and the tongue. In short, it seems in every respect so proper, that it is needless to urge it further, by speaking of the satisfaction these male-knotters will find, when they see their work mixed up in a fringe, and worn by the fair lady for whom and with whom it was done. Truly, Mr. SPECTATOR, I cannot but be pleased I have hit upon something that these gentlemen are capable of; for it is sad so considerable a part of the kingdom (I mean for numbers) should be of no manner of use. I shall not trouble you farther at this time, but only to say, that I am always your reader, and generally your admirer. C. B.

"P. S. The sooner these fine gentlemen are set to work, the better; there being at this time several fine fringes that stay only for more hands."

I shall, in the next place, present my reader with the description of a set of men who are common enough in the world, though I do not remember that I have yet taken notice of them, as they are drawn in the following letter.

"MR. SPECTATOR,

"SINCE you have lately, to so good purpose, enlarged upon conjugal love, it is to be hoped you will discourage every practice that rather proceeds from a regard to interest, than to

happiness. Now you cannot but observe that most of our fine young ladies readily fall in with the direction of the graver sort, to retain in their service, by some small encouragement, as great a number as they can of supernumerary and insignificant fellows, which they use like whifflers, and commonly call 'Shoeing-horns.' These are never designed to know the length of the foot, but only, when a good offer comes, to whet and spur him up to the point. Nay, it is the opinion of that grave lady, Madam Matchwell, that it is absolutely convenient for every prudent family to have several of these implements about the house, to clap on as occasion serves, and that every spark ought to produce a certificate of his being a shoeing-horn, before he be admitted as a shoe. A certain lady, whom I could name if it was necessary, has at present more shoeing-horns of all sizes, countries, and colours in her service, than ever she had new shoes in her life. I have known a woman make use of a shoeing-horn for several years, and finding him unsuccessful in that function, convert him at length into a shoe. I am mistaken if your friend, Mr. William Honeycomb, was not a cast shoeing-horn before his late marriage. As for myself, I must frankly declare to you, that I have been an arrant shoeing-horn for above these twenty years. I served my first mistress in that capacity above five of the number, before she was shod. I confess, though she had many who made their applications to her, I always thought myself the best shoe in her shop, and it was not till a month before her marriage that I discovered what I was. This had like to have broke my heart, and raised uch suspicions in me, that I told the next I made love to, upon receiving some unkind usage from her, that I began to look upon myself as no more than her shoeing-horn. Upon which, my dear, who was a coquette in her nature, told me I was hypocondriacal, and that I might as well look upon myself to be an egg or a pipkin. But in a very short time after, she gave me to know tha' I

was not mistaken in myself. It would be tedious to recount to you the life of an unfortunate shoeing-horn, or I might entertain you with a very long and melancholy relation of my sufferings. Upon the whole, I think, sir, it would very well become a man in your post, to determine in what case a woman may be allowed, with honour, to make use of a shoeing-horn, as also to declare whether a maid on this side five and twenty, or a widow who has not been three years in that state, may be granted such a privilege, with other difficulties which will naturally occur to you upon that subject. "I am, sir,

'With the most profound veneration,

"Yours," &c. O.

No. 538. MONDAY, NOVEMBER 17.

——Ultra
Finem tendere opus.
Hor. 2. Sat. 1. 1.
To launch beyond all bounds.

Surprise is so much the life of stories, that every one aims at it, who endeavours to please by telling them. Smooth delivery, an elegant choice of words, and a sweet arrangement, are all beautifying graces; but not the particulars in this point of conversation, which either long command the attention, or strike with the violence of a sudden passion, or occasion the burst of laughter which accompanies humour. I have sometimes fancied that the mind is in this case like a traveller who sees a fine seat in haste; he acknowledges the delightfulness of a walk set with regularity, but would be uneasy if he were obliged to pace it over, when the first view had let him into all its beauties from one end to the other.

However, a knowledge of the success which stories will have

when they are attended with a turn of surprise, as it has happily made the characters of some, so has it also been the ruin of the characters of others. There is a set of men who outrage truth, instead of affecting us with a manner in telling it; who overleap the line of probability, that they may be seen to move out of the common road; and endeavour only to make their hearers stare, by imposing upon them with a kind of nonsense against the philosophy of nature, or such a heap of wonders told upon their own knowledge, as it is not likely one man should ever have met with.

I have been led to this observation by a company into which I fell accidentally. The subject of Antipathies was a proper field wherein such false surprisers might expatiate, and there were those present who appeared very fond to shew it in its full extent of traditional history. Some of them, in a learned manner, offered to our consideration, the miraculous powers which the effluviums of cheese have over bodies whose pores are disposed to receive them in a noxious manner: others gave an account of such as could indeed bear the sight of cheese, but not the taste; for which they brought a reason from the milk of their nurses. Others again discoursed, without endeavouring at reasons, concerning an unconquerable aversion which some stomachs have against a joint of meat when it is whole, and the eager inclination they have for it, when, by its being cut up, the shape which had affected them is altered. From thence they passed to eels, then to parsnips, and so from one aversion to another, till we had worked up ourselves to such a pitch of complaisance, that when the dinner was to come in, we inquired the name of every dish, and hoped it would be no offence to any in the company, before it was admitted. When we had sat down, this civility amongst us turned the discourse from eatables to other sorts of aversions; and the eternal cat, which plagues every conversation of this nature, began then to engross the subject. One had sweated at the sight of it,

another had smelled it out as it lay concealed in a very distant cupboard; and he who crowned the whole set of these stories, reckoned up the number of times in which it had occasioned him to swoon away. At last, says he, that you may be all satisfied of my invincible aversion to a cat, I shall give an unanswerable instance: 'As I was going through a street of London, where I never had been till then, I felt a general damp and a faintness all over me, which I could not tell how to account for, till I chanced to cast my eyes upwards, and found that I was passing under a sign-post on which the picture of a cat was hung.'

The extravagance of this turn in the way of surprise, gave a stop to the talk we had been carrying on: some were silent because they doubted, and others because they were conquered in their own way; so that the gentleman had opportunity to press the belief of it upon us, and let us see that he was rather exposing himself than ridiculing others.

I must freely own, that I did not, all this while, disbelieve every thing that was said; but yet I thought some in the company had been endeavouring who should pitch the bar farthest; that it had, for some time, been a measuring cast, and at last my friend of the cat and sign-post had thrown beyond them all.

I then considered the manner in which this story had been received, and the possibility that it might have passed for a jest upon others, if he had not laboured against himself. From hence, thought I, there are two ways which the well-bred world generally take to correct such a practice, when they do not think fit to contradict it flatly.

The first of these is a general silence, which I would not advise any one to interpret in his own behalf. It is often the effect of prudence in avoiding a quarrel, when they see another drive so fast, that there is no stopping him without being run against; and but very seldom the effect of weakness in believing suddenly

The generality of mankind are not so grossly ignorant, as some overbearing spirits would persuade themselves; and if the authority of a character, or a caution against danger, make us suppress our opinion, yet neither of these are of force enough to suppress our thoughts of them. If a man who has endeavoured to amuse his company with improbabilities, could but look into their minds, he would find that they imagine he lightly esteems of their sense, when he thinks to impose upon them, and that he is less esteemed by them for his attempt in doing so. His endeavour to glory at their expence becomes a ground of quarrel, and the scorn and indifference with which they entertain it, begins the immediate punishment: and, indeed, (if we should even go no further,) silence, or a negligent indifference, has a deeper way of wounding than opposition; because opposition proceeds from an anger that has a sort of generous sentiment for the adversary mingling along with it, while it shews that there is some esteem in your mind for him: in short, that you think him worth while to contest with: but silence, or a negligent indifference, proceeds from anger, mixed with a scorn that shews another he is thought by you too contemptible to be regarded.

The other method which the world has taken for correcting this practice of false surprise, is to overshoot such talkers in their own bow, or to raise the story with further degrees of impossibility, and set up for a voucher to them, in such a manner as must let them see they stand detected. Thus I have heard a discourse was once managed upon the effects of fear. One of the company had given an account how it had turned his friend's hair grey in a night, while the terrors of a shipwreck encompassed him. Another taking the hint from hence, began, upon his own knowledge, to enlarge his instances of the like nature to such a number, that it was not probable he could ever have met with them; and as he still grounded these upon different causes, for the sake of variety

it might seem at last, from his share of the conversation, almost impossible that any one who can feel the passion of fear, should all his life, escape so common an effect of it. By this time some of the company grew negligent, or desirous to contradict him: but one rebuked the rest with an appearance of severity, and, with the known old story in his head, assured them they need not scruple to believe that the fear of any thing can make a man's hair grey, since he knew one whose periwig had suffered so by it: thus he stopped the talk, and made them easy. Thus is the same method taken to bring us to shame, which we fondly take to increase our character. It is, indeed, a kind of mimicry, by which another puts on our air of conversation to shew us to ourselves: he seems to look ridiculous before you, that you may remember how near a resemblance you bear to him, or that you may know he will not lie under the imputation of believing you. Then it is, that you are struck dumb immediately with a conscientious shame for what you have been saying: then it is, that you are inwardly grieved at the sentiments which you cannot but perceive others entertain concerning you. In short, you are against yourself; the laugh of the company runs against you; the censuring world is obliged to you for that triumph which you have allowed them at your own expence: and truth, which you have injured, has a near way of being revenged on you, when by the bare repetition of your story, you become a frequent diversion for the public.*

"MR. SPECTATOR,

"THE other day, walking in Pancras church-yard, I thought of your paper, wherein you mention epitaphs,[1] and am of opinion,

[1] This paper was not lettered in the original editions; but Tickell's authority is conclusive in spite of Hurd.—G.

* I cannot tell how this paper came to be inserted in Mr. Tickell's edition It certainly was not written by Mr. Addison.—H.

this has a thought in it worth being communicated to your readers.

HERE innocence and beauty lies, whose breath
Was snatch'd by early, not untimely death
Hence did she go, just as she did begin
Sorrow to know, before she knew to sin.
Death, that does sin and sorrow thus prevent,
Is the next blessing to a life well spent.

"I am, sir, your servant,"[1]

No. 542. FRIDAY, NOVEMBER 21.

Et sibi præferri se gaudet———
OVID. Met. A. 480.

———He heard,
Well pleas'd, himself before himself preferr'd.
ADDISON.

WHEN I have been present in assemblies where my paper has been talked of, I have been very well pleased to hear those who would detract from the author of it observe, that the letters which are sent to the Spectator, are as good, if not better than any of his works. Upon this occasion, many letters of mirth are usually mentioned, which some think the Spectator writ to himself, and which others commend because they fancy he received them from his correspondents: such are those from the Valetudinarian; the Inspector of the Sign-posts; the Master of the Fan-exercise; with that of the Hooped-petticoat: that of Nicholas Hart, the Annual Sleeper; that of Sir John Envill; that upon the London Cries; with multitudes of the same nature. As I love nothing more than to mortify the ill-natured, that I may

[1] See Nos. 26, 93, 177, 323, and 539.—C.

do it effectually, I must acquaint them, they have very often praised me when they did not design it, and that they have approved my writings, when they thought they had derogated from them. I have heard several of these unhappy gentlemen proving, by undeniable arguments, that I was not able to pen a letter which I had written the day before. Nay, I have heard some of them throwing out ambiguous expressions, and giving the company reason to suspect that they themselves did me the honour to send me such and such a particular epistle, which happened to be talked of with the esteem or approbation of those who were present. These rigid critics are so afraid of allowing me any thing which does not belong to me, that they will not be positive whether the lion, the wild boar, and the flower pots in the playhouse, did not actually write those letters which came to me in their names. I must, therefore, inform these gentlemen, that I often chuse this way of casting my thoughts into a letter, for the following reasons: first, out of the policy of those who try their jest upon another, before they own it themselves. Secondly, because I would extort a little praise from such who will never applaud any thing whose author is known and certain. Thirdly, because it gave me an opportunity of introducing a great variety of characters into my work, which could not have been done, had I always written in the person of the Spectator. Fourthly, because the dignity spectatorial would have suffered, had I published, as from myself, those several ludicrous compositions which I have ascribed to fictitious names and characters. And lastly, because they often serve to bring in, more naturally, such additional reflections as have been placed at the end of them.

There are others, who have likewise done me a very particular honour, though undesignedly. These are such who will needs have it, that I have translated or borrowed many of my thoughts

out of books which are written in other languages. I have heard of a person, who is more famous for his library than his learning, that has asserted this more than once in his private conversation.[1] Were it true, I am sure he could not speak it from his own knowledge; but had he read the books which he has collected, he would find this accusation to be wholly groundless. Those who are truly learned will acquit me on this point, in which I have been so far from offending, that I have been scrupulous, perhaps to a fault, in quoting the authors of several passages, which I might have made my own. But as this assertion is, in reality, an encomium on what I have published, I ought rather to glory in it, than endeavour to confute it.

Some are so very willing to alienate from me that small reputation which might accrue to me from any of my speculations, that they attribute some of the best of them to those imaginary manuscripts with which I have introduced them. There are others, I must confess, whose objections have given me a greater concern, as they seem to reflect, under this head, rather on my morality than on my invention. These are they who say an author is guilty of falsehood, when he talks to the public of manuscripts which he never saw, or describes scenes of action or discourse in which he was never engaged. But these gentlemen would do well to consider, there is not a fable or parable which ever was made use of, that is not liable to this exception; since nothing, according to this notion, can be related innocently, which was not once matter of fact. Besides, I think the most ordinary reader may be able to discover, by my way of writing, what I deliver in these occurrences as truth, and what as fiction.

Since I am unawares engaged in answering the several objec

[1] Supposed to be Mr. Thomas Rawlinson, the Tom Folios of the Tatler, No. 158.—G.

tions which have been made against these my works, I must take notice that there are some who affirm a paper of this nature should always turn upon diverting subjects, and others who find fault with every one of them that hath not an immediate tendency to the advancement of religion or learning. I shall leave these gentlemen to dispute it out among themselves, since I see one half of my conduct patronised by each side. Were I serious on an improper subject, or trifling in a serious one, I should deservedly draw upon me the censure of my readers; or were I conscious of any thing in my writings that is not innocent at least, or that the greatest part of them were not sincerely designed to discountenance vice and ignorance, and support the interest of true wisdom and virtue, I should be more severe upon myself, than the public is disposed to be. In the mean while, I desire my reader to consider every particular paper or discourse as a distinct tract by itself, and independent of every thing that goes before or after it.

I shall end this paper with the following letter, which was really sent me, as some others have been which I have published, and for which I must own myself indebted to their respective writers.

"SIR,

"I WAS this morning in a company of your well-wishers, when we read over, with great satisfaction, Tully's observations on action adapted to the British theatre: though, by the way, we we were very sorry to find that you have disposed of another member of your club. Poor Sir Roger is dead, and the worthy clergyman dying. Captain Sentry has taken possession of a fair estate; Will Honeycomb has married a farmer's daughter, and the Templer withdraws himself into the business of his own profession. What will all this end in? We are afraid it portends

no good to the public. Unless you very speedily fix a day for the election of new members, we are under apprehensions of losing the British Spectator. I hear of a party of ladies who intend to address you on the subject, and question not, if you do not give us the slip very suddenly, that you will receive addresses from all parts of the kingdom to continue so useful a work. Pray deliver us out of this perplexity, and among the multitude of your readers, you will particularly oblige

"Your most sincere friend and servant,

"PHILO-SPEC."

O.

No. 543. SATURDAY, NOVEMBER 22.

——— Facies non omnibus una,
Nec diversa tamen ———
OVID. Met. ii. 12.

Tho' not alike, consenting parts agree,
Fashion'd with similar variety.

THOSE who were skilful in anatomy among the ancients, concluded, from the outward and inward make of a human body, that it was the work of a Being transcendently wise and powerful. As the world grew more enlightened in this art, their discoveries gave them fresh opportunities of admiring the conduct of Providence in the formation of a human body. Galen was converted by his dissections, and could not but own a Supreme Being upon a survey of this his handywork. There are, indeed, many parts, of which the old anatomists did not know the certain use; but as they saw that most of those which they examined, were adapted with admirable art to their several functions, they did not question but those, whose uses they could not determine, were contrived with the same wisdom, for respective

ends and purposes. Since the circulation of the blood has been found out, and many other great discoveries have been made by our modern anatomists, we see new wonders in the human frame, and discern several important uses for those parts, which uses[a] the ancients knew nothing of. In short, the body of man is such a subject as stands the utmost test of examination. Though it appears formed with the nicest wisdom, upon the most superficial survey of it, it still mends upon the search, and produces our surprise and amazement in proportion as we pry into it. What I have here said of a human body, may be applied to the body of every animal which has been the subject of anatomical observations.

The body of an animal is an object adequate to our senses. It is a particular system of Providence, that lies in a narrow compass. The eye is able to command it, and by successive inquiries, can search into all its parts. Could the body of the whole earth, or indeed the whole universe, be thus submitted to the examination of our senses, were it not too big and disproportioned for our inquiries, too unwieldy for the management of the eye and hand, there is no question but it would appear to us as curious and well-contrived a frame as that of a human body. We should see the same concatenation and subserviency, the same necessity and usefulness, the same beauty and harmony, in all and every of its parts, as what we discover in the body of ev ery single animal.

The more extended our reason is, and the more able to grapple with immense objects, the greater still are those discoveries which it makes of wisdom and providence in the work of the creation. A Sir Isaac Newton, who stands up as the miracle of the

[a] *Several important uses for those parts, which uses.* The ungraceful repetition of the word *uses* seemed necessary, in order to prevent the relative *which*, from being coupled with *parts*, as it regularly should be. Besides, uses *for* parts, is not exact. The whole is badly expressed.—H.

present age, can look through a whole planetary system; consider it in its weight, number, and measure; and draw from it as many demonstrations of infinite power and wisdom, as a more confined understanding is able to deduce from the system of a human body.

But to return to our speculations on anatomy. I shall here consider the fabric and texture of the bodies of animals in one particular view; which, in my opinion, shews the hand of a thinking and all-wise Being in their formation, with the evidence of a thousand demonstrations. I think we may lay this down as an incontested principle, that chance never acts in a perpetual uniformity and consistence with itself. If one should always fling the same number with ten thousand dice, or see every throw just five times less, or five times more in number than the throw which immediately preceded it; who would not imagine there is some invisible power which directs the cast? this is the proceeding which we find in the operations of nature. Every kind of animal is diversified by different magnitudes, each of which gives rise to a different species. Let a man trace the dog or lion kind, and he will observe how many of the works of nature are published, if I may use the expression, in a variety of editions. If we look into the reptile world, or into those different kinds of animals that fill the element of water, we meet with the same repetitions among several species, that differ very little from one another, but in size and bulk. You find the same creature that is drawn at large, copied out in several proportions, and ending in miniature. It would be tedious to produce instances of this regular conduct in Providence, as it would be superfluous to those who are versed in the natural history of animals. The magnificent harmony of the universe is such, that we may observe innumerable divisions running upon the same ground. I might also extend this speculation to the dead parts of nature,

in which we may find matter disposed into many similar systems, as well in our survey of stars and planets, as of stones, vegetables, and other sublunary parts of the creation. In a word, Providence has shewn the richness of its goodness and wisdom, not only in the production of many original species, but in the multiplicity of descants[1] which it has made on every original species in particular.

But to pursue this thought still further: every living creature, considered in itself, has many very complicated parts, that are exact copies of some other parts which it possesses, and which are complicated in the same manner. One Eye would have been sufficient for the subsistence and preservation of an animal; but, in order to better his condition, we see another placed with a mathematical exactness in the same most advantageous situation, and in every particular of the same size and texture. Is it possible for chance to be thus delicate and uniform in her operations? Should a million of dice turn up twice together in the same number, the wonder would be nothing in comparison with this. But when we see this similitude and resemblance in the arm, the hand, the fingers; when we see one half of the body entirely correspond with the other, in all those minute strokes, without which a man might have very well sub sisted; nay, when we often see a single part repeated a hundred times in the same body, notwithstanding it consists of the most intricate weaving of numberless fibres, and these parts differing still in magnitude, as the convenience of their particular situation requires; sure a man must have a strange cast of understanding, who does not discover the finger of God in so wonderful a work. These duplicates in those parts of the body, without which a man might have very well subsisted, though not so well as with them, are a plain demonstration of an all-wise con

[1] Meant perhaps for *descents*, progress downwards.—*Johnson.*—G

triver; as those more numerous copyings, which are found among the vessels of the same body, are evident demonstrations that they could not be the work of chance. This argument receives additional strength, if we apply it to every animal and insect within our knowledge, as well as to those numberless living creatures that are objects too minute for a human eye: and if we consider how the several species in the whole world of life resemble one another in very many particulars, so far as is convenient for their respective states of existence; it is much more probable that an hundred million of dice should be casually thrown a hundred million of times in the same number, than that the body of any single animal should be produced by the fortuitous concourse of matter. And that the like chance should arise in innumerable instances, requires a degree of credulity that is not under the direction of common sense. We may carry this consideration yet further, if we reflect on the two sexes in every living species, with their resemblances to each other, and those particular distinctions that were necessary for the keeping up of this great world of life.

There are many more demonstrations of a Supreme Being, and of his transcendent wisdom, power, and goodness, in the formation of the body of a living creature, for which I refer my reader to other writings, particularly to the sixth book of the poem, entitled Creation, where the anatomy of the human body is described with great perspicuity and elegance. I have been particular on the thought which runs through this Speculation, because I have not seen it enlarged upon by others. O.

No. 547. THURSDAY NOVEMBER 27.

Si vulnus tibi monstratâ radice vel herbâ
Non fieret levius, fugeres radice vel herbâ
Proficiente nihil curarier————

Hor. 2 Ep. ii. 149.

Suppose you had a wound, and one had show'd
An herb, which you apply'd, but found no good;
Would you be fond of this, increase your pain,
And use the fruitless remedy again?

Creech.

It is very difficult to praise a man without putting him out of countenance. My following correspondent has found out this uncommon art, and, together with his friends, has celebrated some of my Speculations after such a concealed but diverting manner, that if any of my readers think I am to blame in publishing my own commendations, they will allow I should have deserved their censure as much, had I suppressed the humour in which they are conveyed to me.

"Sir,

"I am often in a private assembly of wits of both sexes, w' ere we generally descant upon your speculations, or upon the subjects on which you have treated. We were last Tuesday talking of those two volumes which you have lately published. Some were commending one of your papers, and some another; and there was scarce a single person in the company that had not a favourite speculation. Upon this a man of wit and learning told us, he thought it would not be amiss if we paid the Spectator the same compliment that is often made in our public prints to Sir William Read, Dr. Grant, Mr. Moor, the apothecary, and other eminent physicians, where it is usual for the patients to

publish the cures which have been made upon them, and the several distempers under which they laboured. The proposal took, and the lady where we visited having the two last volumes in large paper interleaved for her own private use, ordered them to be brought down, and laid in the window, whither every one in the company retired, and writ down a particular advertisement in the style and phrase of the like ingenious compositions which we frequently meet with at the end of our newspapers. When we had finished our work, we read them with a great deal of mirth at the fire-side, and agreed, *nemine contradicente*, to get them transcribed, and sent to the Spectator. The gentleman who made the proposal entered the following advertisement before the title-page, after which the rest succeeded in order.

"*Remedium efficax et universum;* or, an effectual remedy adapted to all capacities; shewing how any person may cure himself of ill-nature, pride, party-spleen, or any other distemper incident to the human system, with an easy way to know when the infection is upon him. This panacea is as innocent as bread, agreeable to the taste, and requires no confinement. It has not its equal in the universe, as abundance of the nobility and gentry throughout the kingdom have experienced.

"*N. B.* No family ought to be without it."

Over the two Spectators on Jealousy, being the two first in the third volume.

"I William Crazy, aged threescore and seven, having been for several years afflicted with uneasy doubts, fears, and vapours, occasioned by the youth and beauty of Mary my wife, aged

[1] See Tatler with notes, vol. vi., No. 224, p. 60 and note; p. 478, et passim, an account of Sir William Read: also Tatler, vol. ii., No. 55, note on Dr Grant: and Gentleman's Magazine, March 1787, p. 195.—C.

twenty-five, do hereby for the benefit of the public give notice, that I have found great relief from the two following doses, having taken them two mornings together with a dish of chocolate Witness my hand," &c.

For the benefit of the poor.

"In charity to such as are troubled with the disease of levee-hunting, and are forced to seek their bread every morning at the chamber-doors of great men, I, A. B. do testify, that for many years past I laboured under this fashionable distemper, but was cured of it by a remedy which I bought of Mrs. Baldwin, contained in a half-sheet of paper, marked No. 193, where any one may be provided with the same remedy at the price of a single penny.

"An infallible cure for hypochondriac melancholy. No. 173, 184, 191, 203, 209, 221, 233, 235, 239, 245, 247, 251.

'*Probatum est.* CHARLES EASY."

"I Christopher Query having been troubled with a certain distemper in my tongue, which shewed itself in impertinent and superfluous interrogatories, have not asked one unnecessary question since my perusal of the prescription marked No. 228.

"The Britannic Beautifier,[1] being an Essay on Modesty, No. 231, which gives such a delightful blushing colour to the cheeks of those that are white or pale, that it is not to be distinguished from a natural fine complexion, nor perceived to be artificial by the nearest friend: is nothing of paint, or in the least hurtful. It renders the face delightfully handsome; is not subject to be

[1] Translated from the advertisement of the Red Bavarian Liquor Spect. in fol. No. 545.—C.

rubbed off, and cannot be paralleled by either wash, powder, cosmetic, &c. It is certainly the best beautifier in the world.

"MARTHA GLOWORM."

"I, Samuel Self, of the parish of St. James's, having a constitution which naturally abounds with acids, made use of a paper of directions, marked No. 177, recommending a healthful exercise called Good-nature, and have found it a most excellent sweetener of the blood."

"Whereas, I, Elizabeth Rainbow, was troubled with that distemper in my head, which about a year ago was pretty epidemical among the ladies, and discovered itself in the colour of their hoods, having made use of the doctor's cephalic tincture which he exhibited to the public in one of his last year's papers I recovered in a very few days."

"I, George Gloom, have for a long time been troubled with the spleen, and being advised by my friends to put myself into a course of Steele,* did for that end make use of Remedies conveyed to me several mornings in short letters, from the hands of the invisible doctor. They were marked at the bottom, Nathaniel Henroost, Alice Threadneedle, Rebecca Nettletop, Tom Loveless, Mary Meanwell, Thomas Smoaky, Anthony Freeman, Tom Meggot, Rustick Sprightly, &c., which have had so good an effect upon me, that I now find myself cheerful, lightsome, and easy; and therefore do recommend them to all such as labour under the same distemper."

Not having room to insert all the advertisements which were sent me, I have only picked out some few from the third volume, reserving the fourth for another opportunity. O.

* *A course of Steele.* The joke lies in the ambiguity of the expression—*a course of Steele:* which may either mean *a course of steel-medicines*, which are thought good in hypochondriac cases, or a course of *those speculations*, which were, first, published by *Sir Richard Steele.* This observation will have its use, if these papers should outlive (as they possibly may) the *memory* of the invisible doctor.—H.

No. 549. SATURDAY, NOVEMBER 29.

Quamvis digressu veteris confusus amici,
Laudo tamen————

Juv. Sat. iii. 1.

Though griev'd at the departure of my friend,
His purpose of retiring I commend.

*I BELIEVE most people begin the world with a resolution to withdraw from it into a serious kind of solitude or retirement, when they have made themselves easy in it. Our unhappiness is, that we find out some excuse or other for deferring such our good resolutions till our intended retreat is cut off by death. But among all kinds of people, there are none who are so hard to part with the world, as those who are grown old in the heaping up of riches. Their minds are so warped with their constant attention to gain, that it is very difficult for them to give their souls another bent, and convert them towards those objects, which, though they are proper for every stage of life, are so more especially for the last. Horace describes an old usurer as so charmed with the pleasures of a country life, that in order to make a purchase he called in all his money; but what was the event of it? why, in a very few days after he put it out again. I am engaged in this series of thought by a discourse which I had last week with my worthy friend Sir Andrew Freeport, a man of so much natural eloquence, good sense, and probity of mind, that I always hear him with a particular pleasure. As we were sitting together, being the sole remaining members of our club, Sir Andrew gave me an account of the many busy scenes of life in which he had been engaged, and at the same time reckoned up to me abundance of those lucky hits, which at another time he

* This paper is not so well written as might be expected from Mr Addison, on so critical an occasion, as that of winding up the plot of the *Spectator*. Yet, on the whole, it might possibly be his.—H.

would have called pieces of good fortune; but in the temper of mind he was then,[a] he termed them mercies, favours of Providence, and blessings upon an honest industry. 'Now, (says he,) you must know, my good friend, I am so used to consider myself as creditor and debtor, that I often state my accounts after the same manner, with regard to heaven and my own soul. In this case, when I look upon the debtor-side, I find such innumerable articles, that I want arithmetic to cast them up; but when I look upon the creditor-side, I find little more than blank paper Now, though I am very well satisfied that it is not in my power to balance accounts with my Maker, I am resolved, however, to turn all my future endeavours that way. You must not therefore be surprised, my friend, if you hear that I am betaking myself to a more thoughtful kind of life, and if I meet you no more in this place.'

I could not but approve so good a resolution, notwithstanding the loss I shall suffer by it. Sir Andrew has since explained himself to me more at large in the following letter, which is just come to my hands.

"Good Mr. Spectator,

"Notwithstanding my friends at the club have always rallied me when I have talked of retiring from business, and repeated to me one of my own sayings, 'That a merchant has never enough till he has got a little more;' I can now inform you, that there is one in the world who thinks he has enough, and is determined to pass the remainder of his life in the enjoyment of what he has. You know me so well, that I need not tell you, I mean, by the enjoyment of my possessions, the making of them

[a] *In the temper of mind he was then.* Elliptically expressed, for—*in the temper of mind in which he was then.*—We sometimes take this liberty in the familiar style.—H.

useful to the public. As the greatest part of my estate has been hitherto of an unsteady and volatile nature, either tost upon seas or fluctuating in funds; it is now fixed and settled in substantial acres and tenements. I have removed it from the uncertainty of stocks, winds, and waves, and disposed of it in a considerable purchase. This will give me great opportunity of being charitable in my way, that is, in setting my poor neighbours to work, and giving them a comfortable subsistence out of their own industry. My gardens, my fish-ponds, my arable and pasture grounds shall be my several hospitals, or rather workhouses, in which I propose to maintain a great many indigent persons, who are now starving in my neighbourhood. I have got a fine spread of improvable lands, and in my own thoughts am already ploughing up some of them, fencing others; planting woods, and draining marshes. In fine, as I have my share in the surface of this island, I am resolved to make it as beautiful a spot as any in her Majesty's dominions; at least there is not an inch of it which shall not be cultivated to the best advantage, and do its utmost for its owner. As in my mercantile employment, I so disposed of my affairs, that from whatever corner of the compass the wind blew, it was bringing home one or other of my ships; I hope, as a husbandman, to contrive it so, that not a shower of rain, or a glimpse of sunshine shall fall upon my estate without bettering some part of it, and contributing to the products of the season. You know that it has been hitherto my opinion of life, that it is thrown away when it is not some way useful to others. But when I am riding out by myself, in the fresh air on the open heath that lies by my house, I find several other thoughts growing up in me. I am now of opinion, that a man of my age may find business enough on himself, by setting his mind in order, preparing it for another world, and reconciling it to the thoughts of death. I must therefore acquaint you, that

besides those usual methods of charity, of which I have before spoken, I am at this very instant finding out a convenient place where I may build an almshouse, which I intend to endow very handsomely, for a dozen superannuated husbandmen. It will be a great pleasure to me to say my prayers twice a day with men of my own years, who all of them, as well as myself, may have their thoughts taken up how they shall die, rather than how they shall live. I remember an excellent saying that I learned at school, *finis coronat opus*. You know best whether it be in Virgil or in Horace, it is my business to apply it. If your affairs will permit you to take the country air with me sometimes, you shall find an apartment fitted up for you, and shall be every day entertained with beef or mutton of my own feeding; fish out of my own ponds; and fruit out of my own gardens. You shall have free egress and regress about my house, without having any questions asked you, and, in a word, such a hearty welcome as you may expect from

"Your most sincere friend and humble servant,

"ANDREW FREEPORT."

The club, of which I am a member, being entirely dispersed, I shall consult my reader next week, upon a project relating to the institution of a new one. O

No. 550. MONDAY, DECEMBER 1.

Quid dignum tanto feret hic promissor hiatu?
HOR. Ars Poet. 138.

In what will all this ostentation end?
ROSCOMMON.

SINCE the late dissolution of the club,[a] whereof I have often declared myself a member, there are very many persons who, by letters, petitions, and recommendations, put up for the next election. At the same time I must complain that several indirect and underhand practices have been made use of upon this occasion. A certain country gentleman begun to tap upon the first information he received of Sir Roger's death; when he sent me up word, that if I would get him chosen in the place of the deceased,[b] he would present me with a barrel of the best October I had ever drank in my life. The ladies are in great pain to know whom I intend to elect in the room of Will Honeycomb. Some of them indeed are of opinion that Mr. Honeycomb did not take sufficient care of their interests in the club, and are therefore desirous of having in it hereafter a representative of their own sex. A citizen who subscribes himself Y. Z. tells me that he has one and twenty shares in the African company, and offers to bribe me with the odd one in case he may succeed Sir Andrew Freeport, which he thinks would raise the credit of that fund. I have several letters, dated from Jenny Man's, by gentlemen who are candidates for Captain Sentry's place, and as many from a coffee-house in Paul's Church-yard of such who[c] would fill up the

[a] It was very injudicious (and certainly, therefore, not Mr. Addison's advice) to continue this paper, after the *dissolution of the club*. The drama was naturally at an end, when the characters disappeared: and much of the grace and spirit of this work depended on the *dramatic* air which those characters bestowed upon it. What should we think of a supplemental act to a play, when the story was concluded?—H.

[b] *In the place of the deceased.* Better, *into the place.*—H.

[c] *Of such who.* The correlative of *such*, is sometimes *who*, but more

vacancy occasioned by the death of my worthy friend the clergyman, whom I can never mention but with a particular respect.

Having maturely weighed these several particulars, with the many remonstrances that have been made to me on this subject, and considering how invidious an office I shall take upon me if I make the whole election depend upon my single voice, and being unwilling to expose myself to those clamours, which, on such an occasion, will not fail to be raised against me for partiality, injustice, corruption, and other qualities which my nature abhors, I have formed to myself the project of a club as follows.

I have thoughts of issuing out writs to all and every of the clubs that are established in the cities of London and Westminster, requiring them to chuse out of their respective bodies a person of the greatest merit, and to return his name to me before Lady-day, at which time I intend to sit upon business.

By this means I may have reason to hope, that the club over which I shall preside will be the very flower and quintessence of all other clubs. I have communicated this my project to none but a particular friend of mine, whom I have celebrated twice or thrice for his happiness in that kind of wit which is commonly known by the name of a pun. The only objection he makes to it is, that I shall raise up enemies to myself if I act with so regal an air; and that my detractors, instead of giving me the usual title of SPECTATOR, will be apt to call me the 'King of Clubs.'

But to proceed on my intended project, it is very well known that I at first set forth in this work with the character of a silent man; and I think I have so well preserved my taciturnity, that I

frequently, *as*. The form of expression, in either case, I take to be elliptical, and to be supplied thus—*such as they are who;* sometimes we connect the extremes *such—who*, and omit the intermediate terms—*as they are*, sometimes, again, (and this more usually) we take the two first terms, *such as*, and omit the following—*they are who*—In all cases, I take it to be an error, to consider *as* in the light of a relative, properly so called. It is a conjunction only; but is mistaken for a relative, because, in its construction, it *implies* one, though it be not expressed.—H.

do not remember to have violated it[a] with three sentences in the space of almost two years. As a monosyllable is my delight, I have made very few excursions, in the conversations which I have related, beyond a yes or a no. By this means my readers have lost many good things which I have had in my heart, though I did not care for uttering them.

Now, in order to diversify my character, and to show the world how well I can talk if I have a mind, I have thoughts of being very loquacious in the club which I have now under consideration. But that I may proceed the more regularly in this affair, I design, upon the first meeting of the said club, to have my mouth opened in form; intending to regulate myself, in this particular, by a certain ritual which I have by me, that contains all the ceremonies which are practised at the opening the mouth of a cardinal. I have likewise examined the forms which were used of old by Pythagoras, when any of his scholars, after an apprenticeship of silence, was made free of his speech. In the mean time, as I have of late found my name in foreign gazettes upon less occasions, I question not but in their next articles from Great Britain, they will inform the world, that the Spectator's mouth is to be opened on the twenty-fifth of March next. I may, perhaps, publish a very useful paper at that time, of the proceedings in that solemnity, and of the persons who shall assist at it. But of this more hereafter. O.

[a] *Violated it.* There is no pronouncing—*ed* and *it*—when they come together, especially, when the accent, as here, does not fall on *ed*, but is even thrown back as far as *vi*, in *violated*. But, the author allowed himself to commit this fault (for we may be sure his ear admonished him of it) rather than part with *violated*, the most happily chosen word, in this place, that ever was —H.

[1] V. No. 434.

No. 556. FRIDAY, JUNE 18, 1714.

Qualis ubi in lucem coluber, mala gramina pastus,
Frigida sub terra tumidum quem bruma tegebat;
Nunc positis novus exuviis, nitidusque juventa,
Lubrica convolvit sublato pectore terga
Arduus ad solem, et linguis micat ore trisulcis.
VIRG. Æn. 2, 471.

So shines, renew'd in youth, the crested snake,
Who slept the winter in a thorny brake:
And casting off his slough when spring returns,
Now looks aloft, and with new glory burns;
Restor'd with pois'nous herbs, his ardent sides
Reflect the sun, and rais'd on spires he rides:
High o'er the grass, hissing, he rolls along,
And brandishes by fits his forky tongue.
DRYDEN.

UPON laying down the office of SPECTATOR, I acquainted the world with my design of electing a new club,* and of opening my mouth in it after a most solemn manner. Both the election and the ceremony are now past; but not finding it so easy as I at first imagined, to break through a fifty years' silence, I would not venture into the world under the character of a man who pretends to talk like other people, until I had arrived at a full freedom of speech.

I shall reserve for another time the history of such club or clubs of which I am now a talkative, but unworthy member; and shall here give an account of this surprising change which has been produced in me, and which I look upon to be as remarkable an accident as any recorded in history, since that which happened to the son of Crœsus, after having been many years as much tongue-tied as myself.

Upon the first opening of my mouth, I made a speech con-

* *A new club* would never be endured, after the old one: and, without a club, to what end is his *mouth opened?* Every thing shews that Mr. Addison was much embarrassed in contriving how to protract this paper beyond its natural term. We find him, therefore, after much expence of humour in describing this *ceremony* of opening his mouth, obliged to proceed *in his old way*, that is, of formal essay, instead of *conversation*. See the conclusion of this paper.—H.

sisting of about half a dozen well-turned periods; but grew so very hoarse upon it, that for three days together, instead of finding the use of my tongue, I was afraid that I had quite lost it. Besides, the unusual extension of my muscles on this occasion, made my face ache on both sides to such a degree, that nothing but an invincible resolution and perseverance could have prevented me from falling back to my monosyllables.

I afterwards made several essays towards speaking; and that I might not be startled at my own voice, which has happened to me more than once, I used to read aloud in my chamber, and have often stood in the middle of the street to call a coach, when I knew there was none within hearing.

When I was thus grown pretty well acquainted with my own voice, I laid hold of all opportunities to exert it. Not caring, however, to speak much by myself, and to draw upon me the whole attention of those I conversed with, I used, for some time, to walk every morning in the Mall, and talk in chorus with a parcel of Frenchmen. I found my modesty greatly relieved by the communicative temper of this nation, who are so very sociable, as to think they are never better company than when they are all opening at the same time.

I then fancied I might receive great benefit from female conversation, and that I should have a convenience of talking with the greater freedom, when I was not under any impediment of thinking: I therefore threw myself into an assembly of ladies, but could not, for my life, get in a word among them; and found, that if I did not change my company, I was in danger of being reduced to my primitive taciturnity.

The coffee-houses have, ever since, been my chief places of resort, where I have made the greatest improvements; in order to which, I have taken a particular care never to be of the same opinion with the man I converse with. I was a Tory at Button's

and a Whig at Child's: a friend to the Englishman, or an advocate for the Examiner, as it best served my turn; some fancy me a great enemy to the French king, though in reality, I only make use of him for a help to discourse. In short, I wrangle and dispute for exercise; and I have carried this point so far, that I was once like to have been run through the body for making a little too free with my betters.

In a word, I am quite another man to what I was.[a]

———Nil fuit unquam
Tam dispar sibi ———
HOR. Sat. 3, v. 18.
Nothing was ever so unlike itself.

My old acquaintance scarce know me; nay, I was asked the other day by a Jew at Jonathan's, whether I was not related to a dumb gentleman, who used to come to that coffee-house? But I think I never was better pleased in my life than about a week ago, when, as I was battling it across the table with a young Templar, his companion gave him a pull by the sleeve, begging him to come away, for that the old prig would talk him to death.

Being now a very good proficient in discourse, I shall appear in the world with this addition to my character, that my countrymen may reap the fruits of my new acquired loquacity.

Those who have been present at public disputes in the university, know, that it is usual to maintain heresies for argument's sake. I have heard a man a most impudent Socinian for half an hour, who has been an orthodox divine all his life after. I have taken the same method to accomplish myself in the gift of utter-

[a] *Another man to what I was.* To account for this construction, *another—to*, we are to fill up the sentence thus: "I am quite another man [compared] to what I was." But *another*, as here used, having the sense of *different*, we borrow its construction, and say, without scruple,—another man *from*—as we should do, if the word *different* was employed. This form of expression is now generally followed, and is plainly better than the other elliptical one.—H.

ance, having talked above a twelvemonth, not so much for the benefit of my hearers as of myself. But since I have now gained the faculty, I have been so long endeavouring after, I intend to make a right use of it, and shall think myself obliged, for the future, to speak always in truth and sincerity of heart. While a man is learning to fence, he practises both on friend and foe; but when he is a master in the art, he never exerts it but on what he thinks the right side.

That this last allusion may not give my reader a wrong idea of my design in this paper, I must here inform him, that the author of it is of no faction, that he is a friend to no interests but those of truth and virtue, nor a foe to any but those of vice and folly. Though I make more noise in the world than I used to do, I am still resolved to act in it as an indifferent Spectator It is not my ambition to increase the number either of Whigs or Tories, but of wise and good men, and I could heartily wish there were not faults common to both parties, which afford me sufficient matter to work upon, without descending to those which are peculiar to either.

If in a multitude of counsellors there is safety, we ought to think ourselves the securest nation in the world. Most of our garrets are inhabited by statesmen, who watch over the liberties of their country, and make a shift to keep themselves from starving, by taking into their care the properties of all their fellow-subjects.

As these politicians of both sides have already worked the nation into a most unnatural ferment, I shall be so far from endeavouring to raise it to a greater height, that, on the contrary, it shall be the chief tendency of my papers, to inspire my countrymen with a mutual good will and benevolence. Whatever faults either party may be guilty of, they are rather inflamed than cured by those reproaches, which they cast upon one another The most likely method of rectifying any man's conduct, is, by

recommending to him the principles of truth and honour, religion and virtue; and so long as he acts with an eye to these principles, whatever party he is of, he cannot fail of being a good Englishman, and a lover of his country.

As for the persons concerned in this work, the names of all of them, or at least of such as desire it, shall be published hereafter: till which time I must entreat the courteous reader to suspend his curiosity, and rather to consider what is written, than who they are that write it.

Having thus adjusted all necessary preliminaries with my reader, I shall not trouble him with any more prefatory discourses, but proceed in my old method, and entertain him with speculations on every useful subject that falls in my way.[1]

No. 557. MONDAY, JUNE 30.

Quippe domum timet ambiguam, Tyriosque bilingues.
VIRG. Æn. i. 665.
He fears th' ambiguous race, and Tyrians double-tongu'd.

'THERE is nothing, (says Plato,) so delightful, as the hearing or the speaking of truth.' For this reason there is no conversation so agreeable as that of the man of integrity, who hears without any intention to betray, and speaks without any intention to deceive.

Among all the accounts which are given of Cato, I do not remember one that more redounds to his honour than the following passage related by Plutarch. As an advocate was pleading the cause of his client before one of the prætors, he could only produce a single witness in a point where the law required the tes-

[1] This continuation of the Spectator was printed without any signature to distinguish the author.—G

timony of two persons: upon which the advocate insisted on the integrity of that person whom he had produced; but the prætor told him, 'That where the law required two witnesses, he would not accept of one, though it were Cato himself.' Such a speech, from a person who sat at the head of a court of justice, while Cato was still living, shews us, more than a thousand examples, the high reputation this great man had gained among his contemporaries upon the account of his sincerity.

When such an inflexible integrity is a little softened and qualified by the rules of conversation and good-breeding, there is not a more shining virtue in the whole catalogue of social duties. A man, however, ought to take great care not to polish himself out of his veracity, nor to refine his behaviour to the prejudice of his virtue.

This subject is exquisitely treated in the most elegant sermon [1] of the great British preacher.[a] I shall beg leave to transcribe out of it two or three sentences, as a proper introduction to a very curious letter, which I shall make the chief entertainment of this speculation.

"The old English plainness and sincerity, that generous integrity of nature, and honesty of disposition, which always argues true greatness of mind, and is usually accompanied with undaunted courage and resolution, is in a great measure lost among us.

"The dialect of conversation is, now-a-days, so swelled with vanity and compliment, and so surfeited (as I may say) of expressions of kindness and respect, that if a man that lived an age

[1] V. Tillotson's Serm. vol. ii. 3d ed. fol.—C.

[a] *Great British preacher.* Deservedly called great, for the manliness of his sense, and the unadorned dignity of his expression. But they who have little relish for the chaste graces of Mr. Addison's style, may be excused if they have still less for the graceful negligence of Archbishop Tillotson's.—H.

or two ago should return into the world again, he would really want a dictionary to help him to understand his own language and to know the true intrinsic value of the phrase in fashion; and would hardly, at first, believe at what a low rate the highest strains and expressions of kindness imaginable do commonly pass in current payment; and when he should come to understand it, it would be a great while before he could bring himself, with a good countenance and a good conscience, to converse with men upon equal terms, and in their own way."

I have by me a letter which I look upon as a great curiosity, and which may serve as an exemplification to the foregoing passage, cited out of this most excellent prelate. It is said to have been written in King Charles the second's reign, by the ambassador of Bantam,[1] a little after his arrival in England.

"MASTER,

"THE people, where I now am, have tongues further from their hearts than from London to Bantam, and thou knowest the inhabitants of one of these places do not know what is done in the other. They call thee and thy subjects barbarians, because we speak what we mean; and account themselves a civilized people, because they speak one thing and mean another: truth they call barbarity, and falsehood politeness. Upon my first landing, one who was sent from the king of this place to meet me, told me, 'That he was extremely sorry for the storm I had met with just before my arrival.' I was troubled to hear him grieve and afflict himself upon my account: but in less than a quarter of an hour he smiled, and was as merry as if nothing had happened. Another, who came with him, told me by my interpreter, 'He should be glad to do me any service that lay in his power.' Upon which I desired him to carry one of my portmanteaus for me; but instead of serving me according to his promise, he

[1] 1682.—C.

laughed, and bid another do it. I lodged, the first week, at the house of one, who desired me 'to think myself at home, and to consider his house as my own.' Accordingly, I the next morning began to knock down one of the walls of it, in order to let in the fresh air, and had packed up some of the household goods, of which I intended to have made thee a present: but the false varlet no sooner saw me falling to work, but[a] he sent word to desire me to give over, for that[b] he would have no such doings in his house. I had not been long in this nation, before I was told by one, for whom I had asked a certain favour from the chief of the king's servants, whom they here call the lord-treasurer, that I had 'eternally obliged him.' I was so surprised at his gratitude, that I could not forbear saying, 'What service is there which one man can do for another, that can oblige him to all eternity?' However, I only asked him for my reward, that he would lend me his eldest daughter during my stay in this country; but I quickly found that he was as treacherous as the rest of his countrymen.

"At my first going to court, one of the great men almost put me out of countenance, by asking 'ten thousand pardons' of me, for only treading by accident upon my toe. They call this kind of lie a compliment; for when they are civil to a great man, they tell him untruths, for which thou wouldst order any of thy officers of state to receive a hundred blows upon his foot. I do not know how I shall negociate any thing with this people, since there is so little credit to be given to them. When I go

[a] *But.* We now say, *than*, and rightly: not that *but* ever stood for *than*, as our grammarians suppose. To account for this use of *but*, we must supply a whole sentence, that may be supposed to have passed in the writer's mind.—"The false varlet no sooner saw me falling to work, [than he did not allow me to proceed] *but* he sent to me," &c. We see, then, how *but* came to signify, or rather to *imply*, *than*. See the note on p. 68.—H.

[b] *For that.* For [this reason, viz.] that—which the French express by *parceque*, *i. e.* par ce que, *for this that*.—H.

to see the king's scribe, I am generally told that he is not at home, though perhaps I saw him go into his house almost the very moment before. Thou wouldst fancy that the whole nation are physicians, for the first question they always ask me, is, How I do? I have this question put to me above an hundred times a day. Nay, they are not only thus inquisitive after my health, but wish it in a more solemn manner, with a full glass in their hands, every time I sit with them at table, though, at the same time, they would persuade me to drink their liquors in such quantities, as I have found by experience, will make me sick They often pretend to pray for thy health also, in the same manner: but I have more reason to expect it from the goodness of thy constitution, than the sincerity of their wishes. May thy slave escape in safety from this double-tongued race of men, and live to lay himself once more at thy feet in thy royal city of Bantam."

No. 558. WEDNESDAY, JUNE 23.

Qui fit, Mæcenas, ut nemo, quam sibi sortem
Seu ratio dederit, seu fors objecerit, illa
Contentus vivat: laudet diversa sequentes?
O fortunati mercatores, gravis annis
Miles ait, multo jam fractus membra labore!
Contra mercator, navim jactantibus austris,
Militia est potior. Quid enim? concurritur? horæ
Momento cita mors venit, aut victoria læta.
Agricolam laudat juris legumque peritus,
Sub galli cantum consultor ubi ostia pulsat.
Ille, datis vadibus, qui rure extractus in urbem est,
Solos felices viventes clamat in urbe.
Cætera de genere hoc (adeo sunt multa) loquacem
Delassare valent Fabium. Ne te morer, audi
Quo rem deducam. Si quis deus, en ego, dicat,
Jam faciam quod vultis: eris tu, qui modo miles,
Mercator: tu consultus modo, rusticus. Hinc vos,
Vos hinc mutatis discedite partibus. Eja,
Quid statis? Nolint. Atqui licet esse beatis.——

HOR. 1 Sat. 1. 1.

Whence is't, Mæcenas, that so few approve
The state they're plac'd in, and incline to rove,
Whether against their will by fate impos'd,
Or by consent and prudent choice espous'd?
Happy the merchant! the old soldier cries,
Broke with fatigues and warlike enterprise.
The merchant, when the dreaded hurricane
Tosses his wealthy cargo on the main,
Applauds the wars and toils of a campaign;
There an engagement soon decides your doom,
Bravely to die, or come victorious home.
The lawyer vows the farmer's life is best,
When, at the dawn, the clients break his rest.
The farmer, having put in bail t' appear,
And forc'd to town, cries, they are happiest there
With thousands more of this inconstant race,
Would tire e'en Fabius to relate each case.
Not to detain you longer, pray attend
The issue of all this—Should Jove descend,
And grant to every man his rash demand,
To run his lengths with a neglectful hand;
First, grant the harass'd warrior a release,
Bid him go trade, and try the faithless seas,
To purchase treasure and declining ease:
Next call the pleader from his learned strife,
To the calm blessings of a country life:
And, with these separate demands, dismiss
Each suppliant to enjoy the promis'd bliss:
Don't you believe they'd run? Not one will move,
Tho' proffer'd to be happy from above.

HORNECK.

It is a celebrated thought of Socrates, that if all the misfortunes of mankind were cast into a public stock, in order to be equally distributed among the whole species, those who now think themselves the most unhappy, would prefer the share they are already possessed of, before that which would fall to them by such a division. Horace has carried this thought a great deal further in the motto of my paper, which implies that the hardships or misfortunes we lie under, are more easy to us, than those of any other person would be, in case we could change conditions with him.

As I was ruminating on these two remarks, and seated in my elbow chair, I insensibly fell asleep; when, on a sudden, methought there was a proclamation made by Jupiter, that every

mortal should bring in his griefs and calamities, and throw them together in a heap. There was a large plain appointed for this purpose. I took my stand in the centre of it, and saw with a great deal of pleasure, the whole human species marching one after another, and throwing down their several loads, which immediately grew up into a prodigious mountain, that seemed to rise above the clouds.

There was a certain lady, of a thin airy shape, who was very active in this solemnity. She carried a magnifying glass in one of her hands, and was clothed in a loose flowing robe, embroidered with several figures of fiends and spectres, that discovered themselves in a thousand chimerical shapes, as her garment hovered in the wind. There was something wild and distracted in her looks. Her name was FANCY. She led up every mortal to the appointed place, after having very officiously assisted him in making up his pack, and laying it upon his shoulders. My heart melted within me to see[a] my fellow-creatures groaning under their respective burthens, and to consider that prodigious bulk of human calamities which lay before me.

There were, however, several persons who gave me great diversion upon this occasion. I observed one bringing in a fardel, very carefully concealed under an old embroidered cloak, which, upon his throwing it into the heap, I discovered to be Poverty. Another, after a great deal of puffing, threw down his luggage; which upon examining, I found to be his wife.

There were multitudes of lovers saddled with very whimsical burthens, composed of darts and flames; but what was very odd, though they sighed as if their hearts would break under these bundles of calamities, they could not persuade themselves to cast

[a] *My heart melted within me to see.* Yet he says before, that *he saw with a great deal of pleasure.*—These two things may be consistent, but should have been expressed with more care.—H.

them into the heap, when they came up to it; but, after a few faint efforts, shook their heads and marched away, as heavy loaden as they came. I saw multitudes of old women throw down their wrinkles; and several young ones who stripped themselves of a tawny skin. There were very great heaps of red noses, large lips, and rusty teeth. The truth of it is, I was surprised to see the greatest part of the mountain made up of bodily deformities. Observing one advancing towards the heap with a larger cargo than ordinary upon his back, I found upon his near approach, that it was only a natural hump which he disposed of, with great joy of heart, among this collection of human miseries. There were likewise, distempers of all sorts, though I could not but observe, that there were many more imaginary than real. One little packet I could not but take notice of, which was a complication of all the diseases incident to human nature, and was in the hand of a great many fine people: this was called the spleen. But what most of all surprised me, was a remark I made, that there was not a single vice or folly thrown into the whole heap; at which I was very much astonished, having concluded within myself, that every one would take this opportunity of getting rid of his passions, prejudices, and frailties.

I took notice in particular, of a very profligate fellow, who, I did not question,[a] came loaden[b] with his crimes, but upon searching into his bundle, I found, that, instead of throwing his guilt from him, he had only laid down his memory. He was followed by another worthless rogue, who flung away his modesty instead of his ignorance.

[a] *Who, I did not question, came. i. e.* Who, *as* I did not question, came, &c.—*as*, is to be understood and supplied in all sentences of this form, which should be pointed accordingly.—H.

[b] *Came loaden*—loaded had been better after question; but the author had an eye to *laid* in the close of the sentence, on which word, indeed, the emphasis falls. "*I did not question*," being parenthetical, the m not ony in *question* and *loaden* is not so much regarded.—H.

When the whole race of mankind had thus cast their burdens, the phantom which had been so busy on this occasion, seeing me an idle spectator of what passed, approached towards me. I grew uneasy at her presence, when of a sudden she held her magnifying glass full before my eyes. I no sooner saw my face in it, but was startled at the shortness of it, which now appeared to me in its utmost aggravation. The immoderate breadth of the features made me very much out of humour with my own countenance, upon which I threw it from me like a mask. It happened very luckily, that one who stood by me, had just before thrown down his visage, which, it seems, was too long for him. It was, indeed, extended to a most shameful length; I believe the very chin was, modestly speaking, as long as my whole face. We had both of us an opportunity of mending ourselves, and, all the contributions being now brought in, every man was at liberty to exchange his misfortune for those of another person. But as there arose many new incidents in the sequel of my vision, I shall reserve them for the subject of my next paper.

No. 559. FRIDAY, JUNE 25.

Quid causæ est, meritò quin illis Jupiter ambas
Iratus buccas inflet: neque se fore posthac
Tam facilem dicat, votis ut præbeat aurem?
HOR. 1 Sat. 1. 20.

Were it not just that Jove, provok'd to heat,
Should drive these triflers from the hallow'd seat,
And unrelenting stand when they intreat?
HORNECK.

IN my last paper, I gave my reader a sight of that mountain of miseries, which was made up of those several calamities that afflict the minds of men. I saw, with unspeakable pleasure, the whole species thus delivered from its sorrows; though, at the same time, as we stood round the heap, and surveyed the several materials of which it was composed, there was scarce a mortal, in this vast multitude, who did not discover what he thought pleasures and blessings of life; and wondered how the owners of them ever came to look upon them as burthens and grievances.

As we were regarding very attentively this confusion of miseries, this chaos of calamity, Jupiter issued out a second proclamation, that every one was now at liberty to exchange his affliction, and to return to his habitation, with any such other bundle as should be delivered to him.

Upon this, FANCY began again to bestir herself, and parcelling out the whole heap with incredible activity, recommended to every one his particular packet. The hurry and confusion at this time was not to be expressed. Some observations, which I made upon the occasion, I shall communicate to the public. A venerable grey-headed man, who had laid down the cholic, and who, I found, wanted an heir to his estate, snatched up an undutiful son, that had been thrown into the heap by his angry

father. The graceless youth, in less than a quarter of an hour, pulled the old gentleman by the beard, and had like to have knocked his brains out; so that, meeting the true father, who came towards him, in a fit of the gripes, he begged him to take his son again, and give him back his cholic; but they were incapable, either of them, to recede[a] from the choice they had made. A poor galley-slave, who had thrown down his chains, took up the gout in their stead, but made such wry faces, that one might easily perceive he was no great gainer by the bargain. It was pleasant enough to see the several exchanges that were made, for sickness against poverty, hunger against want of appetite, and care against pain.

The female world were very busy among themselves in bartering for features; one was trucking a lock of grey hairs for a carbuncle, another was making over a short waist for a pair of round shoulders, and a third cheapening a bad face for a lost reputation: but on all these occasions, there was not one of them who did not think the new blemish, as soon as she had got it into her possession, much more disagreeable than the old one. I made the same observation on every other misfortune or calamity, which every one in the assembly brought upon himself, in lieu[b] of what he had parted with; whether it be, that all the evils which befal us, are in some measure suited and proportioned to our strength, or that every evil becomes more supportable by our being accustomed to it, I shall not determine.

I could not, for my heart, forbear pitying the poor hump-backed gentleman mentioned in the former paper, who went off a very well-shaped person with a stone in his bladder; nor the fine

[a] We say *incapable of receding*, not, *incapable to recede*. But having said, *either of them*, to avoid the repetition of *of*, he said, *to recede*.—It should be—*But they were not allowed, either of them to recede*, &c.—H.

[b] *In lieu*. I know not why the author preferred French to English, *in lieu*, to *instead*, unless it were to avoid the monotony of, instead, what, parted.—H

gentleman who had struck up this bargain with him, that limped through a whole assembly of ladies who used to admire him, with a pair of shoulders peeping over his head.

I must not omit my own particular adventure. My friend with the long visage, had no sooner taken upon him my short face, but he made such a grotesque figure in it, that as I looked upon him, I could not forbear laughing at myself, insomuch that I put my own face out of countenance. The poor gentleman was so sensible of the ridicule, that I found he was ashamed of what he had done: on the other side, I found that I myself had no great reason to triumph, for as I went to touch my forehead, I missed the place, and clapped my finger upon my upper lip. Besides as my nose was exceeding prominent, I gave it two or three unlucky knocks as I was playing my hand about my face, and aiming at some other part of it. I saw two other gentlemen by me, who were in the same ridiculous circumstances. These had made a foolish swop between a couple of thick bandy legs, and two long trapsticks that had no calfs to them. One of these looked like a man walking upon stilts, and was so lifted up into the air above his ordinary height, that his head turned round with it, while the other made such aukward circles, as he attempted to walk, that he scarce knew how to move forward upon his new supporters: observing him to be a pleasant kind of fellow, I stuck my cane in the ground, and told him I would lay him a bottle of wine, that he did not march up to it on a line, that I drew for him, in a quarter of an hour.

The heap was at last distributed among the two sexes, who made a most piteous sight, as they wandered up and down, under the pressure of their several burdens. The whole plain was filled with murmurs and complaints, groans and lamentations. Jupiter at length, taking compassion on the poor mortals, ordered them a second time to lay down their loads, with a design to give every

one his own again. They discharged themselves with a great deal of pleasure, after which, the phantom who had led them into such gross delusions, was commanded to disappear. There was sent, in her stead, a goddess of a quite different figure: her motions were steady and composed, and her aspect serious but cheerful. She every now and then cast her eyes towards heaven, and fixed them upon Jupiter: her name was PATIENCE. She had no sooner placed herself by the mount of sorrows, but, what I thought very remarkable, the whole heap sunk to such a degree, that it did not appear a third part so big as it was before. She afterwards returned every man his own proper calamity, and teaching him how to bear it in the most commodious manner, he marched off with it contentedly, being very well pleased that he had not been left to his own choice, as to the kind of evils which fell to his lot.

Besides the several pieces of morality to be drawn out of this vision, I learnt from it, never to repine at my own misfortunes, or to envy the happiness of another, since it is impossible for any man to form a right judgment of his neighbour's sufferings; for which reason also, I have determined never to think too lightly of another's complaints, but to regard the sorrows of my fellow-creatures with sentiments of humanity and compassion.*

* It was necessary to correct the moral of these humorous papers with this humane reflection.—H.

No. 561. WEDNESDAY JUNE 30.

——Paulatim abolere Sichæum
Incipit, et vivo tentat prævertere amore
Jampridem resides animos desuetaque corda.
VIRG. Æn. i. 720.

But he ——————
Works in the pliant bosom of the fair
And molds her heart anew, and blots her former care.
The dead is to the living love resign'd,
And all Æneas enters in her mind.
DRYDEN.

"SIR,

"I AM a tall, broad-shouldered, impudent, black fellow, and, as I thought, every way qualified for a rich widow: but, after having tried my fortune for above three years together, I have not been able to get one single relict in the mind. My first attacks were generally successful, but always broke off as soon as they came to the word Settlement. Though I have not improved my fortune this way, I have my experience, and have learnt several secrets which may be of use to those unhappy gentlemen, who are commonly distinguished by the name of widow-hunters, and who do not know that this tribe of women are, generally speaking, as much upon the catch as themselves. I shall here communicate to you the mysteries of a certain female cabal of this order, who call themselves 'The Widow club.' This club consists of nine experienced dames, who take their places once a week round a large oval table.

"I. Mrs. President is a person who has disposed of six husbands, and is now determined to take a seventh; being of opinion that there is as much virtue in the touch of a seventh husband as of a seventh son. Her comrades are as follow.

"II. Mrs. Snapp, who has four jointures, by four different bed-fellows, of four different shires. She is at present upon the

point of marriage with a Middlesex man, and is said to have an ambition of extending her possessions through all the counties in England, on this side the Trent.

"III. Mrs. Medlar, who, after two husbands and a gallant, is now wedded to an old gentleman of sixty. Upon her making her report to the club, after a week's cohabitation, she is still allowed to sit as a widow, and accordingly takes her place at the board.

"IV. The widow Quick, married within a fortnight after the death of her last husband. Her weeds have served her thrice, and are still as good as new.

"V. Lady Catherine Swallow. She was a widow at eighteen, and has since buried a second husband and two coachmen.

"VI. The lady Waddle. She was married in the fifteenth year of her age to Sir Simon Waddle, knight, aged threescore and twelve, by whom she had twins nine months after his decease. In the fifty-fifth year of her age, she was married to James Spindle, Esq., a youth of one and twenty, who did not outlive the honey-moon.

"VII. Deborah Conquest. The case of this lady is something particular. She is the relict of Sir Sampson Conquest, some time justice of the quorum. Sir Sampson was seven foot high, and two foot in breadth, from the tip of one shoulder to the other. He had married three wives, who of all them died in childbed. This terrified the whole sex, who none of them durst venture on Sir Sampson. At length Mrs. Deborah undertook him, and gave so good an account of him, that in three years time she very fairly laid him out, and measured his length upon the ground This exploit has gained her so great a reputation in the club, that they have added Sir Sampson's three victories to hers, and give her the merit of a fourth widowhood; and she takes her place accordingly.

"VIII. The widow Wildfire, relict of Mr. John Wildfire, fox-hunter, who broke his neck over a six bar gate. She took his death so much to heart, that it was thought it would have put an end to her life, had she not diverted her sorrows by receiving the addresses of a gentleman in the neighbourhood, who made love to her in the second month of her widowhood. This gentleman was discarded in a fortnight, for the sake of a young Templer, who had the possession of her for six weeks after, till he was beaten out by a broken officer, who likewise gave up his place to a gentleman at court. The courtier was as shortlived a favourite as his predecessors, but had the pleasure to see himself succeeded by a long series of lovers, who followed the widow Wildfire to the thirty-seventh year of her age, at which time there ensued a cessation of ten years, when John Felt, Haberdasher, took it in his head to be in love with her, and it is thought will very suddenly carry her off.

"IX. The last is pretty Mrs. Runnet, who broke her first husband's heart before she was sixteen, at which time she was entered of the club; but soon after left it, upon account of a second, whom she made so quick a dispatch of, that she returned to her seat in less than a twelvemonth. This young matron is looked upon as the most rising member of the society, and will, probably, be in the president's chair before she dies.

"These ladies, upon their first institution, resolved to give the pictures of their deceased husbands to the club-room, but two of them bringing in their dead at full length, they covered all the walls: upon which they came to a second resolution, that every matron should give her own picture, and set it round with her husbands in miniature.

"As they have most of them the misfortune to be troubled with the cholic, they have a noble cellar of cordials and strong waters When they grow maudlin, they are very apt to comme-

morate their former partners with a tear. But ask them which of their husbands they condole, they are not able to tell you, and discover plainly that they do not weep so much for the loss of a husband, as for the want of one.

" The principal rule, by which the whole society are to govern themselves, is this, to cry up the pleasures of a single life upon all occasions, in order to deter the rest of their sex from marriage, and engross the whole male world to themselves.

" They are obliged, when any one makes love to a member of the society to communicate his name, at which time the whole assembly sit upon his reputation, person, fortune, and good humour; and if they find him qualified for a sister of the club, they lay their heads together how to make him sure. By this means they are acquainted with all the widow-hunters about town, who often afford them great diversion. There is an honest Irish gentleman, it seems, who knows nothing of this society, but at different times has made love to the whole club.

" Their conversation often turns upon their former husbands, and it is very diverting to hear them relate their arts and stratagems, with which they amused the jealous, pacified the choleric, or wheedled the good-natured man, until at last, to use the club phrase, ' They sent him out of the house with his heels foremost.'

" The politics, which are most cultivated by this society of she Machiavils, relate chiefly to these two points, How to treat a lover, and How to manage a husband. As for the first set of artifices, they are too numerous to come within the compass of your paper, and shall therefore be reserved for a second letter.

" The management of a husband is built upon the following doctrines, which are universally assented to by the whole club. Not to give him his head at first. Not to allow him too great freedoms and familiarities. Not to be treated by him like a raw girl but as a woman that knows the world. Not to lessen any

thing of her former figure. To celebrate the generosity, or any other virtue, of a deceased husband, which she would recommend to his successor. To turn away all his old friends and servants, that she may have the dear man to herself. To make him disinherit the undutiful children of any former wife. Never to be thoroughly convinced of his affection, until he has made over to her all his goods and chattels.[a]

"After so long a letter, I am, without more ceremony,

"Your humble servant," &c.

No. 562. FRIDAY, JULY 2.

——— Præsens, absens ut sies.
TER. Eun. Act 1. Sc. 2.
Be present as if absent.

'IT is a hard and nice subject for a man to speak of himself, (says Cowley:) it grates his own heart to say any thing of disparagement, and the reader's ears to hear any thing of praise from him.'[1] Let the tenor of his discourse be what it will, upon this subject, it generally proceeds from vanity. An ostentatious man will rather relate a blunder or an absurdity he has committed, than be debarred from talking of his own dear person.

Some very great writers have been guilty of this fault. It is observed of Tully in particular, that his works run very much in the first person, and that he takes all occasions of doing himself

[1] Cowley's Essays—Essay. 11.—G.

[a] After all the severity of this satire, it should be remembered, that the author ventured on a widow, the *Countess of Warwick;* who, to speak in the language of this letter, *fairly laid him out*, within the compass of four years: an exploit, for which her ladyship seems to have been well entitled to the chair of this society.—H.

justice. "Does he think, (says Brutus) that his consulship deserves more applause than my putting Cæsar to death, because I am not perpetually talking of the ides of March, as he is of the nones of December?" I need not acquaint my learned reader, that in the ides of March, Brutus destroyed Cæsar, and that Cicero quashed the conspiracy of Cataline in the calends of December. How shocking soever this great man's talking of himself might have been to his contemporaries, I must confess I am never better pleased than when he is on this subject. Such openings of the heart give a man a thorough insight into his personal character,[a] and illustrate several passages in the history of his life: besides, that there is some little pleasure in discovering the infirmity of a great man, and seeing how the opinion he has of himself agrees with what the world entertains of him.

The gentlemen of Port-Royal, who were more eminent for their learning and their humility than any other in France, banished the way of speaking in the first person out of all their works, as arising from vain-glory and self-conceit. To shew their particular aversion to it, they branded this form of writing with the name of an egotism: a figure not to be found among the ancient rhetoricians.

The most violent egotism which I have met with in the course of my reading, is that of Cardinal Woolsey, *Ego et Rex meus:* 'I and my King;' as perhaps the most eminent egotist that ever appeared in the world, was Montaigne, the author of the celebrated essays. This lively old Gascon has woven all his bodily infirmities into his works, and after having spoken of the faults or virtues of any other man, immediately publishes to the world how it stands with himself in that particular. Had he kept his own

[a] *Such openings of the heart give a man a thorough insight into his personal character*—without doubt: and he might have said—*raise one's ideas of it*, when the writer or speaker has such a heart to *lay open*, as Cicero had.—H

counse he might have passed for a much better man, though, perhaps, he would not have been so diverting an author. The title of an essay promises, perhaps, a discourse upon Virgil or Julius Cæsar; but when you look into it, you are sure to meet with more upon Monsieur Montagne than either of them. The younger Scaliger, who seems to have been no great friend to this author, after having acquainted the world that his father sold her rings, adds these words; *La grande fudaise de Montagne, qui a escrit qu'il aimoit mieux le vin blanc——que diable a-t-on à faire de sçavoir ce qu'il aime?* 'For my part, (says Montagne) I am a great lover of your white wines.' 'What the devil signifies it to the public, (says Scaliger) whether he is a lover of white wines or of red wines?'

I cannot here forbear mentioning a tribe of egotists for whom I have always had a mortal aversion, I mean the authors of memoirs, who are never mentioned in any works but their own, and who raise all their productions out of this single figure of speech.

Most of our modern prefaces savour very strongly of the egotism. Every insignificant author fancies it of importance to the world to know that he writ his book in the country, that he did it to pass away some of his idle hours, that it was published at the importunity of friends, or that his natural temper, studies, or conversations, directed him to the choice of his subject.

——Id populus curat scilicet.
People care for that indeed.

Such informations cannot but be highly improving to the reader.

In works of humour, especially when a man writes under a fictitious personage, the talking of one's self may give some diversion to the public; but I would advise every other writer never to speak of himself, unless there be something very considerable in his character: though I am sensible this rule will be

of little use in the world, because there is no man who fancies his thoughts worth publishing, that does not look upon himself as a considerable person.

I shall close this paper with a remark upon such as are egotists in conversation: these are generally the vain or shallow part of mankind, people being naturally full of themselves when they have nothing else in them. There is one kind of egotists which is very common in the world, though I do not remember that any writer has taken notice of them; I mean those empty conceited fellows, who repeat as sayings of their own, or some of their particular friends, several jests which were made before they were born, and which every one who has conversed in the world has heard a hundred times over. A forward young fellow of my acquaintance was very guilty of this absurdity: he would be always laying a new scene for some old piece of wit, and telling us, 'That as he and Jack such-a-one were together, one or t'other of them had such a conceit on such an occasion;' upon which he would laugh very heartily, and wonder the company did not join with him. When his mirth was over, I have often reprehended him out of Terence, '*Tuumne, obsecro te, hoc dictum, erat? vetus credidi.*' But finding him still incorrigible, and having a kindness for the young coxcomb, who was otherwise a good-natured fellow, I recommended to his perusal the Oxford and Cambridge jests, with several little pieces of pleasantry of the same nature. Upon the reading of them, he was under no small confusion to find that all his jokes had passed through several editions, and that what he thought was a new conceit, and had appropriated to his own use,* had appeared in print before he or

* *What he thought was a new conceit, and had appropriated to his own use.* The reader may, perhaps, think (for the writer himself in a careless humour appears to have done so) that the copulative *and*, connects the verbs, *thought*, and *appropriated*, whereas it connects the verbs, *was* and *appropriated*, and even then, the last of these verbs, has no substantive belonging to it. For the passage, if regularly pointed and filled up, stands thus—

his ingenious friends were ever heard of. This had so good an effect upon him, that he is content at present to pass for a man of plain sense in his ordinary conversation, and is never facetious but when he knows his company.

No. 565. FRIDAY, JULY 9.

——Deum namque ire per omnes
Terrasque, tractusque maris, cœlumque profundum.
VIRG. Georg. iv. 221.

For God the whole created mass inspires;
Thro' heaven, and earth, and ocean's depths, he throws
His influence round, and kindles as he goes.
DRYDEN.

I WAS yesterday about sun-set walking in the open fields, 'till the night insensibly fell upon me.* I at first amused myself with all the richness and variety of colours, which appeared in the western parts of heaven: in proportion as they faded away and went out, several stars and planets appeared one after another, 'till the whole firmament was in a glow. The blueness of the Æther was exceedingly heightened and enlivened by the season of the year, and by the rays of all those luminaries that passed through it. The galaxy appeared in its most beautiful white. To compleat the scene, the full moon rose at length in that clouded majesty, which Milton takes notice of, and opened to the eye

what (as) *he thought was a new conceit, and* (he) *had appropriated to his own use.* Still, to make *what* the *nominative case* in the former part of this passage, and the *accusative* in the latter, even though it had been repeated in its place, as it is not, is very irregular and even barbarous. The whole may be reformed by changing, *was*, into, *to be*—"what he thought to be a new conceit, and had appropriated to his own use"—Quod novum putabat esse dictum, & sibi vindicaverat.—H.

* The fine imagery of this introduction is presented to us in all the force and beauty of expression.—H.

a new picture of nature, which was more finely shaded, and disposed among softer lights, than that which the sun had before discovered to us.

As I was surveying the moon walking in her brightness, and taking her progress among the constellations, a thought rose in me which I believe very often perplexes and disturbs men of serious and contemplative natures. David himself fell into it, in that reflection, 'When I consider the heavens the works of thy fingers, the moon and the stars which thou hast ordained; what is man that thou art mindful of him, and the son of man that thou regardest him?' In the same manner, when I considered that infinite host of stars, or, to speak more philosophically, of suns, which were then shining upon me, with those innumerable sets of planets or worlds, which were moving round their respective suns; when I still enlarged the idea, and supposed another heaven of suns and worlds rising still above this which we discovered, and these still enlightened by a superior firmament of luminaries, which are planted at so great a distance that they may appear to the inhabitants of the former, as the stars do to us; in short, whilst I pursued this thought, I could not but reflect on that little insignificant figure which I myself bore amidst the immensity of God's works.

Were the sun, which enlightens this part of the creation, with all the host of planetary worlds that move about him, utterly extinguished and annihilated, they would not be missed more than a grain of sand upon the sea-shore. The space they possess is so exceedingly little, in comparison of the whole, that it would scarce make a blank in the creation. The chasm would be imperceptible to an eye, that could take in the whole compass of nature, and pass from one end of the creation to the other, as it is possible there may be such a sense in ourselves hereafter, or in creatures which are at present more exalted than ourselves. We

see many stars by the help of glasses, which we do not discover with our naked eyes; and the finer our telescopes are, the more still are our discoveries. Huygenius carries this thought[a] so far, that he does not think it impossible there may be[b] stars whose light is not yet travelled down to us, since their first creation. There is no question but the universe has certain bounds set to it: but when we consider that it is the work of infinite power, prompted by infinite goodness, with an infinite space to exert itself in, how can our imagination set any bounds to it?

To return, therefore, to my first thought, I could not but look upon myself with secret horror, as a being that was not worth the smallest regard of one who had so great a work under his care and superintendency. I was afraid of being overlooked amidst the immensity of nature, and lost among that infinite variety of creatures, which in all probability swarm through all these immeasurable regions of matter.

In order to recover myself from this mortifying thought, I considered that it took its rise from those narrow conceptions, which we are apt to entertain of the Divine Nature. We ourselves cannot attend to many different objects at the same time. If we are careful to inspect some things, we must of course neglect others. This imperfection which we observe in ourselves, is an imperfection that cleaves in some degree to creatures of the highest capacities, as they are creatures, that is, Beings of finite and limited natures. The presence of every created being is confined to a certain measure of space, and consequently his observation is stinted to a certain number of objects. The sphere in which we move, and act, and understand, is of a wider circumference to one creature than another, according as we rise one above another in the scale of existence. But the widest of these our spheres

[a] *This thought*—I would say—*this speculation*—See the next note.—H.

[b] *That he does not think it impossible* [that] *there may be*—. Better thus—*as to think it not improbable that there may be.*—H.

has its circumference. When, therefore, we reflect on the Divine Nature, we are so used and accustomed to this imperfection in ourselves, that we cannot forbear, in some measure, ascribing it to him, in whom there is no shadow of imperfection. Our reason, indeed, assures us, that his attributes are infinite, but the poorness of our conceptions is such, that it cannot forbear setting bounds to every thing it contemplates, till our reason comes again to our succour, and throws down all those little prejudices which rise in us unawares, and are natural to the mind of man.

We shall, therefore, utterly extinguish this melancholy thought, of our being overlooked by our Maker in the multiplicity of his works, and the infinity of those objects among which he seems to be incessantly employed, if we consider, in the first place, that he is Omnipresent; and, in the second, that he is Omniscient.

If we consider him in his Omnipresence: his Being passes through, actuates, and supports, the whole frame of nature. His creation, and every part of it, is full of him. There is nothing he has made that is either so[a] distant, so little, or so inconsiderable, which he does not essentially inhabit. His substance is within the substance of every being, whether material or immaterial, and as intimately present to it, as that Being is to itself. It would be an imperfection in him, were he able to remove out of one place into another, or to withdraw himself from any thing he has created, or from any part of that space which is diffused and spread abroad to infinity. In short, to speak of him in the language of the old philosopher, he is a Being whose centre is every where, and his circumference no where.

In the second place, he is Omniscient as well as Omnipresent. His Omniscience indeed necessarily and naturally flows

[a] *That is either so*—he had better said—*be it ever so*—for, *which* refers to *nothing*, not to *so*.—H.

from his Omnipresence; he cannot but be conscious of every motion that arises in the whole material world, which he thus essentially pervades, and of every thought that is stirring in the intellectual world, to every part of which he is thus intimately united. Several moralists have considered the creation as the Temple of God, which he has built with his own hands, and which is filled with his presence. Others have considered infinite space as the receptacle, or rather the habitation of the Almighty: but the noblest and most exalted way of considering this infinite space, is that of Sir Isaac Newton, who calls it the sensorium of the godhead. Brutes and men have their sensoriola, or little sensoriums, by which they apprehend the presence, and perceive the actions of a few objects that lie contiguous to them. Their knowledge and observation turns within a very narrow circle. But as God Almighty cannot but perceive and know every thing in which he resides, infinite space gives room to infinite knowledge and is, as it were, an organ to Omniscience.

Were the soul separate from the body, and with one glance of thought, should start[a] beyond the bounds of the creation, should it for millions of years continue its progress through infinite space with the same activity, it would still find itself within the embrace of its creator, and encompassed round with the immensity of the godhead. Whilst we are in the body he is not less present with us, because he is concealed from us. 'O that I knew where I might find him! (says Job.) Behold I go forward, but he is not there; and backward, but I cannot perceive him. On the left-hand, where he does work, but I cannot behold him: he hideth himself on the right-hand, that I cannot see him.' In short, reason as well as revelation assures us, that he cannot be absent from us, notwithstanding he is undiscovered by us.

[a] *Should start—should*, has no substantive. We may correct thus—"Were the soul separate from the body, and should it, with one glance of thought, start beyond the bounds of the creation, nay, should it," &c.—H.

In this consideration of God Almighty's Omnipresence and Omniscience, every uncomfortable thought vanishes. He cannot but regard every thing that has being, especially such of his creatures who fear they are not regarded by him. He is privy to all their thoughts, and to that anxiety of heart in particular, which is apt to trouble them on this occasion: for as it is impossible he should overlook any of his creatures, so we may be confident that he regards, with an eye of mercy, those who endeavour to recommend themselves to his notice, and in an unfeigned humility of heart, think themselves unworthy that he should be mindful of them.

No. 567. WEDNESDAY, JULY 14.

——Inceptus clamor frustratur hiantes.
VIRG. Æn. vi. 493.
——The weak voice deceives their gasping throats.
DRYDEN.

I HAVE received private advice from some of my correspondents, that if I would give my paper a general run, I should take care to season it with scandal. I have, indeed, observed of late, that few writings sell which are not filled with great names and illustrious titles. The reader generally casts his eye upon a new book, and if he finds several letters separated from one another by a dash, he buys it up, and peruses it with great satisfaction An M and an h, a T and an r,[1] with a short line between them, has sold many an insipid pamphlet. Nay, I have known a whole edition go off by virtue of two or three well written, &c.——'s.

A sprinkling of the words Faction, Frenchman, Papist, Plunderer, and the like significant terms, in an Italic character, hath also

[1] *M* and an *h*, Marlborough—*T* and *r*, Treasurer.—C

a very good effect upon the eye of the purchaser not to mention scribbler, liar, rogue, rascal, knave, and villain, without which it is impossible to carry on a modern controversy.

Our party-writers are so sensible of the secret virtue of an inuendo to recommend their productions, that of late they never mention the Q——n or P——t at length, though they speak of them with honour, and with that deference which is due to them from every private person. It gives a secret satisfaction to the peruser of these mysterious works, that he is able to decipher them without help, and, by the strength of his own natural parts, to fill up a blank space, or make out a word that has only the first or last letter to it.

Some of our authors, indeed, when they would be more satyrical than ordinary, omit only the vowels of a great man's name, and fall most unmercifully upon all the consonants. This way of writing was first of all introduced by T-m Br-wn of facetious memory, who, after, having gutted a proper name of all its intermediate vowels, used to plant it in his works, and make as free with it as he pleased without any danger of the statute.

That I may imitate these celebrated authors, and publish a paper which shall be more taking than ordinary, I have here drawn up a very curious libel, in which a reader of penetration will find a great deal of concealed satire, and if he be acquainted with the present posture of affairs, will easily discover the meaning of it.

"If there are *four* persons in the nation who endeavour to bring all things into confusion, and ruin their native country, I think every honest Engl-shm-n ought to beup on his guard. That there are such, every one will agree with me, who hears me name *** with his first friend and favourite *** not to mention *** nor ***. These people may cry ch-rch, ch-rch, as long as they please, but, to make use of a homely proverb, 'The proof of the ɼ dd-ng is in

the eating.' This I am sure of, that if a *certain prince* should concur with a *certain prelate*, (and we have Monsieur Z——n's word for it) our posterity would be in a sweet pickle. Must the British nation suffer forsooth, because my Lady Q-p-t-s has been disobliged? or is it reasonable that our English fleet, which used to be the terror of the ocean, should lie wind-bound for the sake of a——. I love to speak out and declare my mind clearly, when I am talking for the good of my country. I will not make my court to an ill man, though he were a B——y or a T——t. Nay, I would not stick to call so wretched a politician, a traitor, an enemy to his country, and a bl-nd-rb-ss," &c. &c.

The remaining part of this political treatise, which is written after the manner of the most celebrated authors in Great Britain, I may communicate to the public at a more convenient season. In the mean while I shall leave this with my curious reader, as some ingenious writers do their enigmas, and if any sagacious person can fairly unriddle it, I will print his explanation, and, if he pleases, acquaint the world with his name.

I hope this short essay will convince my readers, it is not for want of abilities that I avoid state-tracts, and that if I would apply my mind to it, I might, in a little time, be as great a master of the political scratch, as any the most eminent writer of the age. I shall only add, that, in order to outshine all the modern race of Syncopists, and thoroughly content my English readers, I intend shortly to publish a Spectator that shall not have a single vowel in it.

No. 568. FRIDAY, JULY 16.

———Dum recitas, incipit esse tuus.
MART. Ep. i. 39.
———Reciting makes it thine.

I WAS yesterday in a coffee-house* not far from the Royal Exchange, where I observed three persons in close conference over a pipe of tobacco; upon which, having filled one for my own use, I lighted it at the little wax candle that stood before them; and, after having thrown in two or three whiffs amongst them, sat down and made one of the company. I need not tell my reader, that lighting a man's pipe at the same candle, is looked upon, among brother smokers, as an overture to conversation and friendship. As we here laid our heads together in a very amicable manner, being intrenched under a cloud of our own raising, I took up the last Spectator, and casting my eye over it, 'The Spectator (says I) is very witty to-day;' upon which a lusty lethargic old gentleman, who sat at the upper end of the table, having gradually blown out of his mouth a great deal of smoke, which he had been collecting for some time before, 'Ay, (says he,) more witty than wise I am afraid.' His neighbour, who sat at his right hand, immediately coloured, and being an angry politician, laid down his pipe with so much wrath that he broke it in the middle, and by that means furnished me with a tobacco-stopper. I took it up very sedately, and looking him full in the face, made use of it from time to time, all the while he was speaking: 'This fellow, (says he,) cannot for his life keep out of politics. Do you see how he abuses four great men here?' I fixed my eye very attentively on the paper, and asked him if he

* The Spectator appears, in this paper, under his newly assumed person of a *talker*. And, indeed, by the specimen, one is tempted to wish that he had written more of these essays on the same plan.—H.

meant those who were represented by asterisks. 'Asterisks, (says he,) do you call them? they are all of them stars. He might as well have put garters to them. Then pray do but mind the two or three next lines! Ch-rch and p-dd-ng in the same sentence! Our clergy are very much beholden to him.' Upon this, the third gentleman, who was of a kind disposition, and, as I found, a whig in his heart, desired him not to be too severe upon the Spectator neither; 'For, (says he,) you find he is very cautious of giving offence, and has therefore put two dashes into his pudding.' 'A fig for his dash, (says the angry politician,) in his next sentence he gives a plain inuendo, that our posterity will be in a sweet p-ckle. What does the fool mean by his pickle? why does he not write at length, if he means honestly?' 'I have read over the whole sentence, (says I,) but I look upon the parenthesis in the belly of it to be the most dangerous part, and as full of insinuations as it can hold. But who, (says I,) is my Lady Q—p—t—s?' 'Ay, answer that if you can, sir,' says the furious statesman to the poor whig that sat over against him. But without giving him time to reply, 'I do assure you, (says he,) were I my Lady Q—p—t—s, I would sue him for *scandalum magnatum*. What is the world come to? must every body be allowed to——?' He had, by this time, filled a new pipe, and applying it to his lips, when we expected the last word of his sentence, puts us off with a whiff of tobacco; which he redoubled with so much rage and trepidation, that he almost stifled the whole company. After a short pause, I owned that I thought the Spectator had gone too far in writing so many letters in my Lady Q-p-t-s's name; 'But, however, (says I) he has made a little amends for it in his next sentence, where he leaves a blank space without so much as a consonant to direct us! I mean, says I, after those words, The fleet that used to be the terror of the ocean, should lie wind-bound for the sake of a——; after which

ensues a chasm, that, in my opinion, looks modest enough.' 'Sir,' says my antagonist, 'you may easily know his meaning by his gaping; I suppose he designs his chasm, as you call it, for an hole to creep out at, but I believe it will hardly serve his turn. Who can endure to see the great officers of state, the B—y's and T—t's treated after so scurrilous a manner?' 'I cannot for my life, (says I,) imagine who the Spectator means:' 'No! (says he,)——Your humble servant, sir!' Upon which he flung himself back in his chair after a contemptuous manner, and smiled upon the old lethargic gentleman on his left hand, who I found was his great admirer. The whig, however, had begun to conceive a good will towards me, and seeing my pipe out, very generously offered me the use of his box: but I declined it with great civility, being obliged to meet a friend about that time in another quarter of the city.

At my leaving the coffee-house, I could not forbear reflecting with myself, upon that gross tribe of fools, who may be termed the Overwise, and upon the difficulty of writing any thing in this censorious age, which a weak head may not construe into private satire and personal reflection.

A man who has a good nose at an innuendo, smells treason and sedition in the most innocent words that can be put together, and never sees a vice or folly stigmatized, but finds out one or other of his acquaintance pointed at by the writer. I remember an empty pragmatical fellow, in the country, who, upon reading over 'The whole Duty of Man,' had written the names of several persons in the village at the side of every sin which is mentioned by that excellent author: so that he had converted one of the best books in the world into a libel against the 'squire, churchwardens, overseers of the poor, and all other of the most considerable persons in the parish. This book, with these extraordinary marginal notes, fell accidentally into the hands of one who

had never seen it before: upon which there arose a current report that somebody had written a book against the 'squire and the whole parish. The minister of the place having, at that time a controversy with some of his congregation, upon the account of his tythes, was under some suspicion of being the author, until the good man set his people right, by showing them that the satirical passages might be applied to several others of two or three neighbouring villages, and that the book was written against all the sinners in England.

No. 569. MONDAY, JULY 19.

Reges dicuntur multis urgere culullis
Et torquere mero, quem perspexisse laborent,
An sit amicitia dignus ————

HOR. Ars Poet. 434.

Wise were the kings who never chose a friend
'Till with full cups they had unmask'd his soul,
And seen the bottom of his deepest thoughts.

ROSCOMMON.

No vices are so incurable as those which men are apt to glory in. One would wonder how drunkenness should have the good luck to be of this number. Anacharsis, being invited to a match of drinking at Corinth, demanded the prize very humourously, because he was drunk before any of the rest of the company; for, says he, when we run a race, he who arrives at the goal first is entitled to the reward. On the contrary, in this thirsty generation, the honour falls upon him who carries off the greatest quantity of liquor, and knocks down the rest of the company. I was the other day with honest Will Funnell, the West Saxon, who was reckoning up how much liquor had passed through him in the last twenty years of his life, which, according to

his computation, amounted to twenty-three hogsheads of October four ton of port, half a kilderkin of small beer, nineteen barrels of cyder, and three glasses of champaigne; besides which, he had assisted at four hundred bowls of punch, not to mention sips, drams, and whets without number. I question not but every reader's memory will suggest to him several ambitious young men who are as vain in this particular as Will Funnell, and can boast of as glorious exploits.

Our modern philosophers observe, that there is a general decay of moisture in the globe of the earth. This they chiefly ascribe to the growth of vegetables, which incorporate into their own substance many fluid bodies that never return again to their former nature: but, with submission, they ought to throw into their account those innumerable rational beings which fetch their nourishment chiefly out of liquids; especially when we consider that men, compared with their fellow-creatures, drink much more than comes to their share.

But however highly this tribe of people may think of themselves, a drunken man is a greater monster than any that is to be found among all the creatures which God has made; as, indeed, there is no character which appears more despicable and deformed, in the eyes of all reasonable persons, than that of a drunkard. Bonosus, one of our countrymen, who was addicted to this vice, having set up for a share in the Roman empire, and being defeated in a great battle, hanged himself. When he was seen by the army in this melancholy situation, notwithstanding he had behaved himself very bravely, the common jest was, that the thing they saw hanging upon the tree before them was not a man but a bottle.

This vice has very fatal effects on the mind, the body, and fortune of the person who is devoted to it.

In regard to the mind, it first of all discovers every flaw in it

The sober man, by the strength of reason, may keep under and subdue every vice or folly to which he is most inclined; but wine makes every latent seed sprout up in the soul, and shew itself; it gives fury to the passions, and force to those objects which are apt to produce them. When a young fellow complained to an old philosopher, that his wife was not handsome, 'Put less water in your wine, (says the philosopher) and you will quickly make her so.' Wine heightens indifference into love, love into jealousy, and jealousy into madness. It often turns the good-natured man into an ideot, and the choleric into an assassin. It gives bitterness to resentment, it makes vanity insupportable, and displays every little spot of the soul in its utmost deformity.

Nor does this vice only betray the hidden faults of a man, and shew them in the most odious colours, but often occasions faults to which he is not naturally subject. There is more of turn than of truth in a saying of Seneca, 'That drunkenness does not produce but discover faults.' Common experience teaches the contrary. Wine throws a man out of himself, and infuses qualities into the mind, which she is a stranger to in her sober moments. The person you converse with, after the third bottle, is not the same man who at first sat down at table with you. Upon this maxim is founded one of the prettiest sayings I ever met with, which is ascribed to Publius Syrus, *Qui ebrium ludificat lædit absentem;* 'He who jests upon a man that is drunk, injures the absent.'

Thus does drunkennesss act in direct contradiction to reason, whose business it is to clear the mind of every vice which is crept into it, and to guard it against all the approaches of any that endeavours to make its entrance. But besides these ill effects, which this vice produces in the person who is actually under its dominion, it has also a bad influence on the mind, even in its sober moments; as it insensibly weakens the understanding, im-

pairs the memory, and makes those faults habitual, which are produced by frequent excesses.

I should now proceed to shew the ill effects which this vice has on the bodies and fortunes of men; but these I shall reserve for the subject of some future paper.

No. 571. FRIDAY, JULY 23.

——————Cœlum quid quærimus ultra?
Luc.

What seek ye beyond heaven?

As the work I have engaged in, will not only consist of papers of humour and learning, but of several essays moral and divine, I shall publish the following one, which is founded on a former Spectator, and sent me by a particular friend, not questioning but it will please such of my readers as think it no disparagement to their understandings, to give way sometimes to a serious thought.

"Sir,

"In your paper of Friday the 9th instant, you had occasion to consider the ubiquity of the Godhead, and, at the same time, to shew, that as he is present to every thing, he cannot but be attentive to every thing, and privy to all the modes and parts of its existence: or in other words that his Omniscience and Omnipresence are co-existent, and run together, through the whole infinitude of space. This consideration might furnish us with many incentives to devotion, and motives to morality; but as this subject has been handled by several excellent writers, I shall consider it in a light, wherein I have not seen it placed by others.

"First, How disconsolate is the condition of an intellectual being, who is thus present with his Maker, but at the same time, receives no extraordinary benefit or advantage from this his presence!

"Secondly, How deplorable is the condition of an intellectual being, who feels no other effects from this his presence, but such as proceed from divine wrath and indignation!

"Thirdly, How happy is the condition of that intellectual being, who is sensible of his Maker's presence, from the secret effects of his mercy and loving-kindness.

"First, How disconsolate is the condition of an intellectual being, who is thus present with his Maker, but, at the same time, receives no extraordinary benefit or advantage from this his presence! Every particle of matter is actuated by this Almighty Being which passes through it. The heavens and the earth, the stars and planets, move and gravitate by virtue of this great principle within them All the dead parts of nature are invigorated by the presence of their Creator, and made capable of exerting their respective qualities. The several instincts, in the brute creation, do likewise operate and work towards the several ends which are agreeable to them, by this divine energy. Man only, who does not co-operate with this Holy Spirit, and is unattentive to his presence, receives none of those advantages from it, which are perfective of his nature, and necessary to his well-being. The Divinity is with him, and in him, and every where about him, but of no advantage to him. It is the same thing to a man without religion, as if there were no God in the world. It is, indeed, impossible for an infinite Being to remove himself from any of his creatures, but though he cannot withdraw his essence from us, which would argue an imperfection in him, he can withdraw from us all the joys and consolations of it. His presence, may, perhaps, be necessary to support us in our existence; but

he may leave this our existence to itself, with regard to its happiness or misery. For, in this sense, he may cast us away from his presence, and take his holy spirit from us. This single consideration one would think sufficient to make us open our hearts to all those infusions of joy and gladness which are so near at hand, and ready to be poured in upon us; especially, when we consider, Secondly, the deplorable condition of an intellectual being, who feels no other effects from his Maker's presence, but such as proceed from divine wrath and indignation!

"We may assure ourselves, that the Great Author of Nature will not always be as one who is indifferent to any of his creatures. Those who will not feel him in his love, will be sure, at length, to feel him in his displeasure. And how dreadful is the condition of that creature, who is only sensible of the Being of his Creator by what he suffers from him! He is as essentially present in hell as in heaven, but the inhabitants of those accursed places behold him only in his wrath, and shrink within their flames, to conceal themselves from him. It is not in the power of imagination to conceive the fearful effects of Omnipotence incensed.

"But I shall only consider the wretchedness of an intellectual being, who, in this life, lies under the displeasure of him that at all times, and in all places, is intimately united with him. He is able to disquiet the soul, and vex it in all its faculties. He can hinder any of the greatest comforts of life from refreshing us, and give an edge to every one of its slightest calamities. Who then can bear the thought of being an outcast from his presence, that is, from the comforts of it, or of feeling it only in its terrors? How pathetic is that expostulation of Job, when, for the trial of his patience, he was made to look upon himself in this deplorable condition! 'Why hast thou set me as a mark against thee, so that I am become a burden to myself?' But,

Thirdly, how happy is the condition of that intellectual being, who is sensible of his Maker's presence, from the secret effects of his mercy and loving-kindness!

"The blessed in heaven behold him face to face, that is, are as sensible of his presence, as we are of the presence of any person whom we look upon with our eyes. There is, doubtless, a faculty in spirits, by which they apprehend one another, as our senses do material objects: and there is no question but our souls, when they are disembodied, or placed in glorified bodies, will, by this faculty, in whatever part of space they reside, be always sensible of the Divine Presence. We, who have this veil of flesh standing between us and the world of spirits, must be content to know that the Spirit of God is present with us, by the effects which he produceth in us. Our outward senses are too gross to apprehend him; we may, however, taste and see how gracious he is, by his influence upon our minds, by those virtuous thoughts which he awakens in us, by those secret comforts and refreshments which he conveys into our souls, and by those ravishing joys and inward satisfactions, which are perpetually springing up, and diffusing themselves among all the thoughts of good men. He is lodged in our very essence, and is as a soul within the soul, to irradiate its understanding, rectify its will, purify its passions, and enliven all the powers of man. How happy, therefore, is an intellectual being, who, by prayer and meditation, by virtue and good works, opens this communication between God and his own soul! Though the whole creation frowns upon him, and all nature looks black about him, he has his light and support within him, that are able to cheer his mind, and bear him up in the midst of all those horrors which encompass him. He knows that his helper is at hand, and is always nearer to him than any thing else can be, which is capable of annoying or terrifying him. In the midst of calumny or con

tempt, he attends to that Being who whispers better things within his soul, and whom he looks upon as his defender, his glory, and the lifter-up of his head. In his deepest solitude and retirement, he knows that he is in company with the greatest of Beings; and perceives within himself such real sensations of his presence, as are more delightful than any thing that can be met with in the conversation of his creatures. Even in the hour of death, he considers the pains of his dissolution to be nothing else but the breaking down of that partition, which stands betwixt his soul, and the sight of that Being, who is always present with him, and is about to manifest itself to him in fullness of joy.

"If we would be thus happy, and thus sensible of our Maker's presence, from the secret effects of his mercy and goodness, we must keep such a watch over all our thoughts, that, in the language of the scripture, his soul may have pleasure in us. We must take care not to grieve his holy spirit, and endeavour to make the meditations of our hearts always acceptable in his sight, that he may delight thus to reside and dwell in us. The light of nature could direct Seneca to this doctrine, in a very remarkable passage among his epistles; *Sacer inest nobis spiritus bonorum malorumque custos, et observator, et quemadmodum nos illum tractamus, ita et ille nos.* There is a holy spirit residing us, who watches and observes both good and evil men, and will treat us after the same manner that we treat him. But I shall conclude this discourse with those more emphatical words in divine revelation: 'If a man love me, he will keep my word, and my Father will love him, and we will come unto him, and make our abode with him.'"

No. 574. FRIDAY, JULY 30.

Non possidentem multa vocaveris
Rectè beatum: rectiùs occupat
Nomen beati, qui Deorum
Muneribus sapienter uti
Duramque callet pauperiem pati.
HOR. 4 Od. ix. 45.

Believe not those that lands possess,
And shining heaps of useless ore,
The only lords of happiness;
But rather those that know,
For what kind fates bestow,
And have the art to use the store;
That have the generous skill to bear
The hated weight of poverty.
CREECH.

I WAS once engaged in discourse with a Rosicrucian about the Great Secret. As this kind of men, (I mean those of them we are not professed cheats) are overrun with enthusiasm and philosophy, it was very amusing to hear this religious adept descanting on his pretended discovery. He talked of the secret, as of a spirit which lived within an emerald, and converted every thing that was near it to the highest perfection it was capable of. 'It gives a lustre, (says he,) to the sun, and water to the diamond. It irradiates every metal, and enriches lead with all the properties of gold. It heightens smoke into flame, flame into light, and light into glory. He further added, that a single ray of it dissipates pain, and care, and melancholy, from the person on whom it falls. In short, (says he,) its presence naturally changes every place into a kind of heaven.' After he had gone on for some time in this unintelligible cant, I found that he jumbled natural and moral ideas together into the same discourse, and that his great secret was nothing else but Content.

This virtue does indeed produce, in some measure, all those effects which the alchymist usually ascribes to what he calls the

Philosopher's Stone; and if it does not bring riches, it does the same thing, by banishing the desire of them. If it cannot remove the disquietudes arising out of a man's mind, body, or fortune, it makes him easy under them. It has, indeed, a kindly influence on the soul of man, in respect of every being to whom he stands related. It extinguishes all murmur, repining, and ingratitude towards that Being, who has allotted him his part to act in this world. It destroys all inordinate ambition, and every tendency to corruption, with regard to the community wherein he is placed. It gives sweetness to his conversation, and a perpetual serenity to all his thoughts.

Among the many methods which might be made use of, for the acquiring of this virtue, I shall only mention the two following. First of all, a man should always consider how much he has more than he wants; and, secondly, how much more unhappy he might be, than he really is.

First of all, a man should always consider how much he has more than he wants. I am wonderfully pleased with the reply which Aristippus made to one who condoled him[a] upon the loss of a farm; 'Why, (said he,) I have three farms still, and you have but one; so that I ought rather to be afflicted for you, than you for me.' On the contrary, foolish men are more apt to consider what they have lost, than what they possess: and to fix their eyes upon those who are richer than themselves, rather than those who are under greater difficulties. All the real pleasures and conveniencies of life lie in a narrow compass; but it is the humour of mankind to be always looking forward, and straining after one

[a] *Condoled him.* In verbs of Greek or Latin derivation and construction, to which the preposition σὺν, or *cum*, softened into *sym*, and *con*, is prefixed, we now repeat the preposition, *i. e.* its equivalent in English, after the verb. Thus, we say, *con*dole *with*, *sym*pathize *with*, &c. The reason why we do not compound *with* with verbs of our own growth, as the Latins do *cum*, is, because this preposition, so placed, has an adversative sense: as *withhold*, &c.—H.

who has got the start of them in wealth and honour. For this reason, as there are none can be properly called rich, who have not more than they want;[a] there are few rich men, in any of the politer nations, but among the middle sort of people, who keep their wishes within their fortunes, and have more wealth than they know how to enjoy. Persons of a higher rank live in a kind of splendid poverty, and are perpetually wanting, because, instead of acquiescing in the solid pleasures of life, they endeavour to outvie one another in shadows and appearances. Men of sense have, at all times, beheld, with a great deal of mirth, this silly game that is playing over their heads; and by contracting their desires, enjoy all that secret satisfaction which others are always in quest of. The truth is, this ridiculous chase after imaginary pleasures cannot be sufficiently exposed, as it is the great source of those evils which generally undo a nation. Let a man's estate be what it will, he is a poor man if he does not live within it, and naturally sets himself to sale to any one that can give him his price. When Pittacus, after the death of his brother, who had left him a good estate, was offered a great sum of money by the King of Lydia, he thanked him for his kindness, but told him he had already more by half than he knew what to do with. In short, content is equivalent to wealth, and luxury to poverty; or to give the thought a more agreeable turn, 'Content is natural wealth,' says Socrates; to which I shall add, 'Luxury is artificial poverty.' I shall, therefore, recommend to the consideration of those who are always aiming after superfluous and imaginary enjoyments, and will not be at the trouble of contracting their desires, an excellent saying of Bion the philosopher: namely,

[a] *For this reason, as there are none* [*who*] *can be properly called rich, who have not more than they want.* The irregularity of this sentence is made apparent, by the insertion of *who*, after *none*, where it must of necessity be understood. He should either have said—*as none can be properly called rich, who, &c.* or else—*as there are none, who can be properly called rich, unless they have, &c.*—H.

'That no man has so much care, as he who endeavours after the most happiness.'

In the second place, every one ought to reflect how much more unhappy he might be, than he really is. The former consideration took in all those who are sufficiently provided with the means to make themselves easy; this regards such as actually lie under some pressure or misfortune. These may receive great alleviation from such a comparison as the unhappy person may make between himself and others, or between the misfortune which he suffers, and greater misfortunes which might have befallen him.

I like the story of the honest Dutchman, who, upon breaking his leg by a fall from the mainmast, told the standers-by, 'It was a great mercy that it was not his neck.' To which, since I have got into quotations, give me leave to add the saying of an old philosopher, who, after having invited some of his friends to dine with him, was ruffled by his wife, that came into the room in a passion, and threw down the table that stood before them: 'Every one, (says he,) has his calamity, and he is a happy man that has no greater than this.' We find an instance to the same purpose, in the life of Doctor Hammond, written by Bishop Fell. As this good man was troubled with a complication of distempers, when he had the gout upon him, he used to thank God that it was not the stone; and when he had the stone, that he had not both these distempers on him at the same time.

I cannot conclude this essay without observing, that there was never any system, besides that of Christianity, which could effectually produce, in the mind of man, the virtue I have been hitherto speaking of. In order to make us content with our present condition, many of the ancient philosophers tell us, that our discontent only hurts ourselves, without being able to make any alteration in our circumstances; others, that whatever evil befals

us, is derived to us by a fatal necessity, to which the gods themselves are subject; whilst others very gravely tell the man who is miserable, that it is necessary he should be so, to keep up the harmony of the universe, and that the scheme of Providence would be troubled and perverted, were he otherwise. These, and the like considerations, rather silence than satisfy a man. They may show him that his discontent is unreasonable, but are by no means sufficient to relieve it. They rather give despair than consolation. In a word, a man might reply to one of these comforters, as Augustus did to his friend, who advised him not to grieve for the death of a person whom he loved, because his grief could not fetch him again. 'It is for that very reason, (said the emperor,) that I grieve.'

On the contrary, religion bears a more tender regard to human nature. It prescribes to every miserable man the means of bettering his condition; nay, it shews him, that the bearing of his afflictions as he ought to do, will naturally end in the removal of them: it makes him easy here, because it can make him happy hereafter.

Upon the whole, a contented mind is the greatest blessing a man can enjoy in this world; and if, in the present life, his happiness arises from the subduing of his desires, it will arise in the next from the gratification of them.

No. 575. MONDAY, AUGUST 2.

——— Nec morti esse locum ———
VIRG. Georg. iv. 226.
No room is left for death.
DRYDEN.

A LEWD young fellow seeing an aged hermit go by him barefooted, 'Father, (says he), you are in a very miserable condition, if there is not another world.'—'True, son, (said the hermit) but what is thy condition if there is?' Man is a creature designed for two different states of being, or rather, for two different lives. His first life is short and transient; his second, permanent and lasting. The question we are all concerned in is this, In which of these two lives it is our chief interest to make ourselves happy? or, in other words, Whether we should endeavour to secure to ourselves the pleasures and gratifications of a life which is uncertain and precarious, and, at its utmost length, of a very inconsiderable duration; or to secure to ourselves the pleasures of a life which is fixed and settled, and will never end? Every man, upon the first hearing of this question, knows very well which side of it he ought to close with. But however right we are in theory, it is plain, that in practice, we adhere to the wrong side of the question. We make provisions for this life, as though it were never to have an end, and for the other life, as though it were never to have a beginning.

Should a spirit of superior rank, who is a stranger to human nature, accidentally alight upon the earth, and take a survey of its inhabitants; what would his notions of us be? Would not he think that we are a species of beings made for quite different ends and purposes than what we really are? Must not he imagine that we are placed in this world to get riches and honours? Would not he think that it was our duty to toil after wealth, and

station, and title? Nay, would not he believe we were forbidden poverty, by threats of eternal punishment, and enjoined to pursue our pleasures under pain of damnation? He would certainly imagine, that we were influenced by a scheme of duties, quite opposite to those which are indeed prescribed to us. And truly, according to such an imagination, he must conclude that we are a species of the most obedient creatures in the universe; that we are constant to our duty; and that we keep a steady eye on the end for which we were sent hither.

But how great would be his astonishment, when he learned that we were beings not designed to exist in this world above threescore and ten years? and that the greatest part of this busy species fall short even of that age? How would he be lost in horror and admiration, when he should know that this set of creatures, who lay out all their endeavours for this life, which scarce deserves the name of existence, when, I say, he should know that this set of creatures are to exist to all eternity in another life, for which they make no preparations? Nothing can be a greater disgrace to reason, than that men, who are persuaded of these two different states of being, should be perpetually employed in providing for a life of threescore and ten years, and neglecting to make provision for that, which, after many myriads of years, will be still new, and still beginning; especially when we consider, that our endeavours for making ourselves great, or rich, or honourable, or whatever else we place our happiness in, may after all prove unsuccessful; whereas, if we constantly and sincerely endeavour to make ourselves happy in the other life, we are sure that our endeavours will succeed, and that we shall not be disappointed of our hope.

The following question is started by one of the schoolmen. Supposing the whole body of the earth were a great ball or mass of the finest sand, and that a single grain or particle of this sand

should be annihilated every thousand years. Supposing then that you had it in your choice to be happy all the while this prodigious mass of sand was consuming by this slow method till there was not a grain of it left, on condition you were to be miserable for ever after; or, supposing that you might be happy for ever after, on condition you were to be miserable till the whole mass of sand were thus annihilated, at the rate of one sand in a thousand years: which of these two cases would you make your choice?

It must be confessed in this case, so many thousands of years are, to the imagination, as a kind of eternity, though in reality they do not bear so great a proportion to that duration which is to follow them, as a unit does to the greatest number which you can put together in figures, or as one of those sands to the supposed heap. Reason, therefore, tells us, without any manner of hesitation, which would be the better part in this choice. However, as I have before intimated, our reason might in such a case be overset by the imagination, as to dispose some persons to sink under the consideration of the great length of the first part of this duration,[a] and of the great distance of that second duration which is to succeed it. The mind, I say, might give itself up to that happiness which is at hand, considering that it is so very near, and that it would last so very long. But when the choice we actually have before us is this, Whether we will chuse to be happy for the space of only threescore and ten, nay, perhaps, of only twenty or ten years, I might say of only a day or an hour, and miserable to all eternity; or, on the contrary, miserable for this short term of years, and happy for a whole eternity; what

[a] "Under the consideration *of* the great length *of* the first part *of* this duration." The connecting of so many genitive cases together, in this sentence, by means of the preposition *of*, though generally a fault, and for the most part studiously avoided by Mr. Addison, has here an extreme grace, as the length of the chain serves to express, more emphatically, the length of that duration which he describes.—H.

words are sufficient to express that folly and want of consideration which in such a case makes a wrong choice?

I here put the case even at the worst, by supposing (what seldom happens) that a course of virtue makes us miserable in this life; but if we suppose (as it generally happens) that virtue would make us more happy, even in this life, than a contrary course of vice; how can we sufficiently admire the stupidity or madness of those persons who are capable of making so absurd a choice?

Every wise man, therefore, will consider this life only as it may conduce to the happiness of the other, and cheerfully sacrifice the pleasures of a few years to those of an eternity.[a]

No. 576. WEDNESDAY, AUGUST 4.

Nitor in adversum; nec me, qui cætera, vincit
Impetus; et rapido contrarius evehor orbi.
OVID. Met. ii. 72.

I steer against their motions, nor am I
Borne back by all the current of the sky.
ADDISON.

I REMEMBER a young man of very lively parts, and of a sprightly turn in conversation, who had only one fault, which was an inordinate desire of appearing fashionable. This ran him into many amours, and consequently into many distempers. He never went to bed till two a-clock in the morning, because he

[a] These two moral papers, though on the commonest of all subjects, and without the appearance of a new sentiment to recommend them, are, perhaps, as pleasing as any in the Spectator. The reason is, that they are exquisitely well written; by which I only mean, that the style is perfectly clear, and pure; that is, such as it should be on the occasion, which requires, and only permits, that plain good sense should be suitably expressed:

Tantùm de medio sumptis accedit honoris —H.

would not be a queer fellow; and was every now and then knocked down by a constable, to signalize his vivacity. He was initiated into half a dozen clubs before he was one and twenty, and so improved in them his natural gaiety of temper, that you might frequently trace him to his lodgings by a range of broken windows, and other the like monuments of wit and gallantry. To be short, after having fully established his reputation of being a very agreeable rake, he died of old age at five and twenty.

There is, indeed, nothing which betrays a man into so many errors and inconveniences, as the desire of not appearing singular; for which reason it is very necessary to form a right idea of singularity, that we may know when it is laudable and when it is vicious. In the first place, every man of sense will agree with me, that singularity is laudable, when, in contradiction to a multitude, it adheres to the dictates of conscience, morality, and honour. In these cases we ought to consider, that it is not custom, but duty, which is the rule of action; and that we should be only so far sociable, as we are reasonable creatures. Truth is never the less so, for not being attended to; and it is the nature of actions, not the number of actors, by which we ought to regulate our behaviour. Singularity in concerns of this kind is to be looked upon as heroic bravery, in which a man leaves the species only as he soars above it. What greater instance can there be of a weak and pusillanimous temper, than for a man to pass his whole life in opposition to his own sentiments? or not to dare to be what he thinks he ought to be?

Singularity, therefore, is only vicious when it makes men act contrary to reason, or when it puts them upon distinguishing themselves by trifles. As for the first of these, who are singular in any thing that is irreligious, immoral, or dishonourable, I believe every one will easily give them up. I shall therefore

speak of those only who are remarkable for their singularity in things of no importance, as in dress, behaviour, conversation, and all the little intercourses of life. In these cases there is a certain deference due to custom; and notwithstanding there may be a colour of reason to deviate from the multitude in some particulars, a man ought to sacrifice his private inclinations and opinions to the practice of the public. It must be confessed that good sense often makes a humourist; but then it unqualifies him for being of any moment in the world, and renders him ridiculous to persons of a much inferior understanding.

I have heard of a gentleman in the north of England, who was a remarkable instance of this foolish singularity. He had laid it down as a rule within himself, to act in the most indifferent parts of life according to the most abstracted notions of reason and good sense, without any regard to fashion or example. This humour broke out at first in many little oddnesses: he had never any stated hours for his dinner, supper, or sleep; because, said he, we ought to attend the calls of nature, and not set our appetites to our meals, but bring our meals to our appetites. In his conversation with country-gentlemen, he would not make use of a phrase that was not strictly true: he never told any of them, that he was his humble servant, but that he was his well-wisher; and would rather be thought a malecontent, than drink the king's health when he was not a-dry. He would thrust his head out of his chamber-window every morning, and after having gaped for fresh air about half an hour, repeat fifty verses as loud as he could bawl them for the benefit of his lungs; to which end he generally took them out of Homer; the Greek tongue, especially in that author, being more deep and sonorous, and more conducive to expectoration, than any other. He had many other particularities, for which he gave sound and philosophical reasons. As this humour still grew upon him, he chose to wear a turban

instead of a periwig; concluding very justly, that a bandage of clean linen about his head was much more wholesome, as well as cleanly, than the caul of a wig, which is soiled with frequent perspirations. He afterwards judiciously observed, that the many ligatures in our English dress must naturally check the circulation of the blood; for which reason, he made his breeches and his doublet of one continued piece of cloth, after the manner of the Hussars. In short, by following the pure dictates of reason, he at length departed so much from the rest of his countrymen, and, indeed, from his whole species, that his friends would have clapped him into Bedlam, and have begged his estate, but the judge being informed that he did no harm, contented himself with issuing out a commission of lunacy against him, and putting his estate into the hands of proper guardians.

The fate of this philosopher puts me in mind of a remark in Monsieur Fontenelle's dialogue of the dead. 'The ambitious and the covetous (says he) are madmen to all intents and purposes, as much as those who are shut up in dark rooms; but they have the good luck to have numbers on their side; whereas the frenzy of one who is given up for a lunatic, is a frenzy hors d'œuvre;' that is, in other words, something which is singular in its kind, and does not fall in with the madness of a multitude.

No. 579. WEDNESDAY, AUGUST 11

——Odora canum vis.
VIRG. Æn. iv. 132.
Sagacious hounds.

IN the reign of King Charles I. the Company of Stationers, into whose hands the printing of the Bible is committed by

patent, made a very remarkable erratum or blunder in one of their editions: for instead of 'Thou shalt not commit adultery, they printed off several thousands of copies with 'Thou shalt commit adultery.' Archbishop Laud, to punish this their negligence, laid a considerable fine upon that company in the Star-chamber.

By the practice of the world, which prevails in this degenerate age, I am afraid that very many young profligates, of both sexes, are possessed of this spurious edition of the Bible, and observe the Commandment according to that faulty reading.

Adulterers, in the first ages of the church, were excommunicated for ever, and unqualified all their lives for bearing a part in Christian assemblies, notwithstanding they might seek it with tears, and all the appearances of the most unfeigned repentance.

I might here mention some ancient laws among the heathens which punished this crime with death; and others of the same kind, which are now in force among several governments that have embraced the reformed religion. But because a subject of this nature may be too serious for my ordinary readers, who are very apt to throw by my papers, when they are not enlivened with something that is diverting or uncommon; I shall here publish the contents of a little manuscript lately fallen into my hands, and which pretends to great antiquity, though by reason of some modern phrases and other particulars in it, I can by no means allow it to be genuine, but rather the production of a modern sophist.

It is well known by the learned, that there was a temple upon Mount Ætna dedicated to Vulcan, which was guarded by dogs of so exquisite a smell, (say the historians) that they could discern whether the persons who came thither were chaste or otherwise. They used to meet and fawn upon such as were chaste caressing them as the friends of their master Vulcan; but flew

at those who were polluted, and never ceased barking at them till they had driven them from the temple.

My manuscript gives the following account of these dogs, and was probably designed as a comment upon this story.

"These dogs were given to Vulcan by his sister Diana, the goddess of hunting and of chastity, having bred them out of some of her hounds, in which she had observed this natural instinct and sagacity. It was thought she did it in spite of Venus, who upon her return home, always found her husband in a good or bad humour, according to the reception which she met with from his dogs. They lived in the temple several years, but were such snappish curs that they frighted away most of the votaries. The women of Sicily made a solemn deputation to the priest, by which they acquainted him, that they would not come up to the temple with their annual offerings unless he muzzled his mastiffs; and at last compromised the matter with him, that the offering should always be brought by a chorus of young girls, who were none of them above seven years old. It was wonderful (says the author) to see how different the treatment was which the dogs gave to these little misses, from that which they had shown to their mothers. It is said that a prince of Syracuse, having married a young lady, and being naturally of a jealous temper, made such an interest with the priests of this temple, that he procured a whelp from them of this famous breed. The young puppy was very troublesome to the fair lady at first, insomuch, that she solicited her husband to send him away, but the good man cut her short with the old Sicilian proverb, 'Love me, love my dog.' From which time she lived very peaceably with both of them. The ladies of Syracuse were very much annoyed with him, and several of very good reputation refused to come to court till he was discarded. There were, indeed, some of them that defied his sagacity, but it was observed, though he did not actually bite

hem, he would growl at them most confoundedly. To return to he dogs of the temple; after they had lived here in great repute or several years, it so happened, that as one of the priests, who ad been making a charitable visit to a widow who lived on the promontory of Lilybeum, returned home pretty late in the evening, the dogs flew at him with so much fury, that they would ave worried him if his brethren had not come in to his assistance; pon which, (says my author,) the dogs were all of them hanged, s having lost their original instinct."

I cannot conclude this paper without wishing, that we had ome of this breed of dogs in Great-Britain, which would certainy do justice, I should say honour, to the ladies of our country, nd shew the world the difference between Pagan women, and hose who are instructed in sounder principles of virtue and religion.

No. 580. FRIDAY, AUGUST 13.

——— Si verbo audacia detur,
Non metuam magni dixisse palatia cœli.
Ov. Met. i. 175.

This place, the brightest mansion of the sky,
I'll call the palace of the Deity.
Dryden.

"Sir,

"I considered in my two last letters that awful and tremendous subject, the Ubiquity or Omnipresence of the Divine Being.[1] I have shewn that he is equally present in all places throughout the whole extent of infinite space. This doctrine is so agreeable to reason, that we meet with it in the writings of the

[1] V. 565, 571, 590, and 628.

enlightened heathens, as I might show at large, were it not already done by other hands. But though the Deity be thus essentially present through all the immensity of space, there is one part of it in which he discovers himself in a most transcendant and visible glory. This is that place which is marked out in scripture under the different appellations of 'Paradise,' 'The third Heaven,' 'The Throne of God,' and 'The Habitation of his Glory.' It is here where the glorified body of our Saviour resides, and where all the celestial hierarchies, and the innumerable hosts of angels, are represented as perpetually surrounding the seat of God, with Hallelujahs and hymns of praise. This is that presence of God, which some of the divines call his glorious, and others his majestatic presence. He is, indeed, as essentially present in all other places as in this, but it is here where he resides in a sensible magnificence, and in the midst of all those splendors which can affect the imagination of created beings.

"It is very remarkable that this opinion of God Almighty's presence in heaven, whether discovered by the light of nature, or by a general tradition from our first parents, prevails among all the nations of the world, whatsoever different notions they entertain of the godhead. If you look into Homer, that is, the most ancient of the Greek writers, you see the supreme powers seated in the heavens, and encompassed with inferior deities, among whom the Muses are represented as singing incessantly about his throne. Who does not here see the main strokes and outlines of this great truth we are speaking of? The same doctrine is shadowed out in many other heathen authors, though at the same time, like several other revealed truths, dashed and adulterated with a mixture of fables and human inventions. But to pass over the notions of the Greeks and Romans, those more enlightened parts of the Pagan world, we find there is scarce a people among the late discovered nations who are not trained up in an

opinion, that heaven is the habitation of the Divinity whom they worship.

"As in Solomon's Temple there was the *Sanctum Sanctorum*, in which a visible Glory appeared among the figures of the Cherubims, and into which none but the high-priest himself was permitted to enter, after having made an atonement for the sins of the people; so if we consider the whole creation as one great temple, there is in it this Holy of Holies, into which the High-priest of our salvation entered, and took his place among angels and archangels, after having made a propitiation for the sins of mankind.

"With how much skill must the throne of God be erected? With what glorious designs is that habitation beautified, which is contrived and built by Him who inspired Hyram with wisdom? How great must be the majesty of that place, where the whole art of creation has been employed, and where God has chosen to show himself in the most magnificent manner? What must be the architecture of infinite power under the direction of infinite wisdom? A spirit cannot but be transported, after an ineffable manner, with the sight of those objects, which were made to affect him by that Being who knows the inward frame of a soul, and how to please and ravish it in all its most secret powers and faculties. It is to this majestic presence of God we may apply those beautiful expressions in holy writ: 'Behold even to the moon, and it shineth not; yea, the stars are not pure in his sight.' The light of the sun, and all the glories of the world in which we live, are but as weak and sickly glimmerings, or rather darkness itself, in comparison of those splendors which encompass the throne of God.

"As the glory of this place is transcendant beyond imagination, so probably is the extent of it. There is light behind light, and glory within glory. How far that space may reach, in which

God thus appears in perfect majesty, we cannot possibly conceive. Though it is not infinite, it may be indefinite; and though not immeasurable in itself, it may be so with regard to any created eye or imagination. If he has made these lower regions of matter so inconceivably wide and magnificent for the habitation of mortal and perishable beings, how great may we suppose the courts of his house to be, where he makes his residence in a more especial manner, and displays himself in the fullness of his glory, among an innumerable company of angels, and spirits of just men made perfect?

"This is certain, that our imaginations cannot be raised too high, when we think on a place where Omnipotence and Omniscience have so signally exerted themselves, because that[a] they are able to produce a scene infinitely more great and glorious than what we are able to imagine. It is not impossible but at the consummation of all things, these outward apartments of nature, which are now suited to those beings who inhabit them, may be taken in and added to that glorious place of which I am here speaking; and by that means made a proper habitation for beings who are exempt from mortality, and cleared of their imperfections: for so the scripture seems to intimate, when it speaks of new heavens and of a new earth, wherein dwelleth righteousness.

"I have only considered this glorious place with regard to the sight, and imagination, though it is highly probable that our other senses may here likewise enjoy their highest gratifications. There is nothing which more ravishes and transports the soul, than harmony; and we have great reason to believe, from the descriptions of this place in holy scripture, that this is one of the entertainments of it. And if the soul of man can be so wonderfully af-

[a] *Because that*—is equivalent to *by reason that*, or, *on this account that*. This way of speaking is now out of use. We omit, *that*, and say more concisely, though, with regard to the etymology of *because* (*by cause*,) less properly—*because they are able*, &c.—H.

fected with those strains of music, which human art is capable of producing, how much more will it be raised and elevated by those, in which is exerted the whole power of harmony! the senses are faculties of the human soul, though they cannot be employed, during this our vital union, without proper instruments in the body. Why, therefore, should we exclude the satisfaction of these faculties, which we find by experience, are inlets of great pleasure to the soul, from among those entertainments which are to make up our happiness hereafter? why should we suppose that our hearing and seeing will not be gratified with those objects which are most agreeable to them, and which they cannot meet with in these lower regions of nature; 'objects which neither eye hath seen, nor ear heard, nor can it enter into the heart of man to conceive? I knew a man in Christ (says St. Paul, speaking of himself) above fourteen years ago (whether in the body, I cannot tell, or whether out of the body, I cannot tell: God knoweth) such a one caught up to the third heaven. And I knew such a man (whether in the body or out of the body, I cannot tell: God knoweth) how that he was caught up into Paradise, and heard unspeakable words, which it is not possible for man to utter.' By this is meant, that what he heard was so infinitely different from any thing which he had heard in this world, that it was impossible to express it in such words as might convey a notion of it to his hearers.

"It is very natural for us to take delight in inquiries concerning any foreign country, where we are some time or other to make our abode; and as we all hope to be admitted into this glorious place, it is both a laudable and useful curiosity, to get what informations we can of it, whilst we make use of revelation for our guide. When these everlasting doors shall be opened to us, we may be sure that the pleasures and beauties of this place will infinitely transcend our present hopes and expectations, and that

the glorious appearance of the throne of God, will rise infinitely beyond whatever we are able to conceive of it. We might here entertain ourselves with many other speculations on this subject, from those several hints which we find of it in the Holy Scriptures; as whether they may not be different mansions and apartments of glory, to beings of different natures; whether as they excel one another in perfection, they are not admitted nearer to the throne of the Almighty, and enjoy greater manifestations of his presence; whether there are not solemn times and occasions, when all the multitude of heaven celebrate the presence of their Maker in more extraordinary forms of praise and adoration; as Adam, though he had continued in a state of innocence, would, in the opinion of our divines, have kept holy the Sabbath-day, in a more particular manner than any other of the seven. These, and the like speculations, we may very innocently indulge, so long as we make use of them to inspire us with a desire of becoming inhabitants of this delightful place.

"I have in this, and in two foregoing letters, treated on the most serious subject that can employ the mind of man, the Omnipresence of the Deity: a subject which, if possible, should never depart from our meditations. We have considered the Divine Being, as he inhabits infinitude, as he dwells among his works, as he is present to the mind of man, and as he discovers himself in a more glorious manner among the regions of the blest. Such a consideration should be kept awake in us at all times, and in all places, and possess our minds with a perpetual awe and reverence. It should be interwoven with all our thoughts and perceptions, and become one with the consciousness of our own being. It is not to be reflected on in the coldness of philosophy,[a] but ought to sink us into the lowest prostration before Him, who is so astonishingly great, wonderful, and holy."

[a] An apology for the popular manner in which he has treated this sublime and abstract subject.—H.

No. 582. WEDNESDAY, AUGUST 18.

——— Tenet insanabile multos
Scribendi Cacoethes ———
Juv. Sat. vii. 51.
The curse of writing is an endless itch.
DRYDEN.

THERE is a certain distemper, which is mentioned neither by Galen nor Hippocrates, nor to be met with in the London Dispensary. Juvenal, in the motto of my paper, terms it a *Cacoethes*, which is a hard word for a disease, called in plain English, the itch of writing. This *Cacoethes* is as epidemical as the small-pox, there being very few who are not seized with it some time or other in their lives. There is, however, this difference in these two distempers; that the first, after having indisposed you for a time, never returns again; whereas this I am speaking of, when it is once got into the blood, seldom comes out of it. The British nation is very much afflicted with this malady, and though very many remedies have been applied to persons infected with it, few of them have ever proved successful. Some have been cauterized with satires and lampoons, but have received little or no benefit from them; others have had their heads fastened for an hour together between a cleft board, which is made use of as a cure for the disease, when it appears in its greatest malignity.[1] There is, indeed, one kind of this malady which has been sometimes removed, like the biting of a Tarantula, with the sound of a musical instrument, which is commonly known by the name of a cat-call. But if you have a patient of this kind under your care, you may assure yourself there is no other way of recovering him effectually, but by forbidding him the use of pen, ink, and paper.

But to drop the allegory before I have tired it out, there is

[1] The pillory.—C.

no species of scribblers more offensive, and more incurable than your periodical writers, whose works return upon the public on certain days, and at stated times. We have not the consolation, in the perusal of these authors, which we find at the reading of all others, namely, that we are sure, if we have but patience, we may come to the end of their labours. I have often admired a humorous saying of Diogenes, who reading a dull author to several of his friends, when every one began to be tired, finding he was almost come to a blank leaf at the end of it, cried, 'Courage, lads, I see land.' On the contrary, our progress through that kind of writers, I am now speaking of, is never at an end. One day makes work for another; we do not know when to promise ourselves rest.

It is a melancholy thing to consider, that the art of printing, which might be the greatest blessing to mankind, should prove detrimental to us, and that it should be made use of to scatter prejudice and ignorance through a people, instead of conveying to them truth and knowledge.

I was lately reading a very whimsical treatise, entitled, 'William Ramsay's Vindication of Astrology.' This profound author, among many mystical passages, has the following one: "The absence of the sun is not the cause of night, forasmuch as his light is so great, that it may illuminate the earth all over at once as clear as broad day, but there are tenebrificous and dark stars, by whose influence night is brought on, and which do ray out darkness and obscurity upon the earth, as the sun does light."

I consider writers in the same view this sage astrologer does the heavenly bodies. Some of them are stars that scatter light, as others do darkness. I could mention several authors who are tenebrificous stars of the first magnitude, and point out a knot of gentlemen, who have been dull in concert, and may be looked

upon as a dark constellation. The nation has been a great while benighted with several of these antiluminaries. I suffered them to ray out their darkness as long as I was able to endure it, till at length I came to a resolution of rising upon them, and hope, in a little time to drive them quite out of the British hemisphere.[a]

No. 583. FRIDAY, AUGUST 20.

Ipse thymum pinosque ferens de montibus altis,
Tecta serat latè circum, cui talia curæ.
Ipse labore manum duro terat, ipse feraces
Figo humo plantas, et amicos irriget imbres.
VIRG. Georg. iv. 112

With his own hand, the guardian of the bees
For slips of pines may search the mountain trees;
And with wild thyme and sav'ry plant the plain,
Till his hard horny fingers ache with pain:
And deck with fruitful trees the fields around,
And with refreshing waters drench the ground.
DRYDEN.

EVERY situation of life has duties which are proper to it. Those who[b] are determined by choice to any particular kind of business, are, indeed, more happy than those who are determined by necessity, but both are under an equal obligation of fixing on employments, which may be either useful to themselves or beneficial to others. No one of the sons of Adam ought to think himself exempt from that labour and industry, which were denounced to our first parent, and in him, to all his posterity. Those to whom birth or fortune may seem to make such an application unnecessary, ought to find out some calling or profession for themselves, that they may not lie as a burden on the species, and be the only useless parts of the creation.

[a] The humour of this paragraph should not divert the reader from observing the nice conduct of the allegory.—H.

[b] Perspicuity requires "*those persons, who.*"—H.

Many of our country gentlemen, in their busy hours, apply themselves wholly to the chase, or to some other diversion, which they find in the fields and woods. This gave occasion to one of our most eminent English writers to represent every one of them as lying under a kind of curse pronounced to them in the words of Goliath: 'I will give thee to the fowls of the air, and to the beasts of the field.'

Though exercises of this kind, when indulged with moderation, may have a good influence both on the mind and body, the country affords many other amusements of a more noble kind.

Among these, I know none more delightful in itself, and beneficial to the public, than that of PLANTING. I could mention a nobleman, whose fortune has placed him in several parts of England, and who has always left these visible marks behind him, which show he has been there; he never hired a house in his life, without leaving all about it the seeds of wealth, and bestowing legacies on the posterity of the owner. Had all the gentlemen of England made the same improvements upon their estates, our whole country would have been, at this time, as one great garden. Nor ought such an employment to be looked upon as too inglorious for men of the highest rank. There have been heroes in this art, as well as in others. We are told in particular of Cyrus the Great, that he planted all the lesser Asia. There is, indeed, something truly magnificent in this kind of amusement: it gives a nobler air to several parts of nature; it fills the earth with a variety of beautiful scenes, and has something in it like creation. For this reason, the pleasure of one who plants, is something like that of a poet, who, as Aristotle observes is more delighted with his productions than any other writer or artist whatsoever.

Plantations have one advantage in them which is not to be found in most other works, as they give a pleasure of a more

lasting date, and continually improve in the eye of the planter When you have finished a building, or any other undertaking of the like nature, it immediately decays upon your hands; you see it brought to its utmost point of perfection, and from that time hastening to its ruin. On the contrary, when you have finished your plantations, they are still arriving at greater degrees of perfection as long as you live, and appear more delightful in every succeeding year, than they did in the foregoing.

But I do not only recommend this art to men of estates as a pleasing amusement, but as it is a kind of virtuous employment, and may therefore be inculcated by moral motives; particularly from the love which we ought to have for our country, and the regard which we ought to bear to our posterity. As for the first, I need only mention what is frequently observed by others, that the increase of forest-trees does by no means bear a proportion to the destruction of them, insomuch that in a few ages, the nation may be at a loss to supply itself with timber sufficient for the fleets of England. I know, when a man talks of posterity, in matters of this nature, he is looked upon with an eye of ridicule by the cunning and selfish part of mankind. Most people are of the humour of an old fellow of a college, who, when he was pressed by the society to come into something that might redound to the good of their successors, grew very peevish; 'We are always doing, (says he,) something for posterity, but I would fain see posterity do something for us.'

But I think men are inexcusable, who fail in a duty of this nature, since it is so easily discharged. When a man considers, that the putting a few twigs into the ground, is doing good to one who will make his appearance in the world about fifty years hence, or that he is, perhaps, making one of his own descendants easy or rich, by so inconsiderable an expence, if he finds himself

averse to it, he must conclude that he has a poor and base heart, void of all generous principles and love to mankind.

There is one consideration, which may very much enforce what I have here said. Many honest minds, that are naturally disposed to do good in the world, and become beneficial to mankind, complain within themselves that they have not talents for it. This therefore is a good office, which is suited to the meanest capacities, and which may be performed by multitudes, who have not abilities sufficient to deserve well of their country, and to recommend themselves to their posterity, by any other method. It is the phrase of a friend of mine, when any useful country neighbour dies, that 'You may trace him:' which I look upon as a good funeral oration, at the death of an honest husbandman who has left the impressions of his industry behind him in the place where he has lived.

Upon the foregoing considerations, I can scarce forbear representing the subject of this paper as a kind of moral virtue; which, as I have already shown, recommends itself likewise by the pleasure that attends it. It must be confessed, that this is none of those turbulent pleasures which is apt[a] to gratify a man in the heats of youth; but if it be not so tumultuous, it is more lasting. Nothing can be more delightful, than to entertain ourselves with the prospects of our own making, and to walk under those shades which our own industry has raised. Amusements of this nature compose the mind, and lay at rest all those passions which are uneasy to the soul of man, besides, that they naturally engender good thoughts, and dispose us to laudable contemplations. Many of the old philosophers passed away the greatest parts of their lives among their gardens. Epicurus himself, could not think sensual pleasure attainable in any other scene. Every reader

[a] Better—"which *are* apt."—It seems more natural to refer *which* to *those* than to *none*.—H.

who is acquainted with Homer, Virgil, and Horace, the greatest geniuses of all antiquity, knows very well with how much rapture they have spoken on the subject; and that Virgil in particular has written a whole book on the art of planting.

This art seems to have been more especially adapted to the nature of man in his primæval state, when he had life enough to see his productions flourish in their utmost beauty, and gradually decay with him. One who lived before the flood might have seen a wood of the tallest oaks in the acorn. But I only mention this particular, in order to introduce, in my next paper, a history which I have found among the accounts of China, and which may be looked upon as an antediluvian novel.

No. 584. MONDAY, AUGUST 23.

Hic gelidi fontes, hic mollia prata, Lycori,
Hic nemus, hic toto tecum consumerer ævo.
VIRG. Ecl. x. 42.

Come, see what pleasures in our plains abound;
The woods, the fountains, and the flow'ry ground:
Here I could live, and love, and die with only you.
DRYDEN.

HILPA was one of the 150 daughters of Zilpah, of the race of Cohu, by whom some of the learned think is meant Cain. She was exceedingly beautiful, and when she was but a girl of three-score and ten years of age, received the addresses of several who made love to her. Among these were two brothers, Harpath and Shalum; Harpath being the first-born, was master of that fruitful region which lies at the foot of Mount Tirzah, in the southern parts of China. Shalum (which is to say the planter, in the Chinese language) possessed all the neighbouring hills, and that

great range of mountains, which goes under the name of Tirzah. Harpath was of a haughty contemptuous spirit; Shalum was of a gentle disposition, beloved both by God and man.

It is said that among the antediluvian women, the daughters of Cohu had their minds wholly set upon riches; for which reason, the beautiful Hilpa preferred Harpath to Shalum, because of his numerous flocks and herds, that covered all the low country which runs along the foot of Mount Tirzah, and is watered by several fountains and streams breaking out of the sides of that mountain.

Harpath made so quick a dispatch of his courtship, that he married Hilpa in the hundredth year of her age, and being of an insolent temper, laughed to scorn his brother Shalum for having pretended to the beautiful Hilpa, when he was master of nothing but a long chain of rocks and mountains. This so much provoked Shalum, that he is said to have cursed his brother in the bitterness of his heart, and to have prayed that one of his mountains might fall upon his head, if ever he came within the shadow of it.

From this time forward Harpath would never venture out of the vallies, but came to an untimely end in the 250th year of his age, being drowned in a river as he attempted to cross it. This river is called, to this day, from his name who perished in it, the river Harpath, and what is very remarkable, issues out of one of those mountains which Shalum wished might fall upon his brother, when he cursed him in the bitterness of his heart.

Hilpa was in the 160th year of her age at the death of her husband, having brought him but fifty children, before he was snatched away, as has been already related. Many of the antediluvians made love to the young widow, though no one was thought so likely to succeed in her affections as her first lover Shalum, who renewed his court to her about ten years after the death of Harpath; for it was not thought decent in those days

that a widow should be seen by a man within ten years after the decease of her husband.

Shalum falling into a deep melancholy, and resolving to take away that objection which had been raised against him when he made his first addresses to Hilpa, began, immediately after her marriage with Harpath, to plant all that mountainous region which fell to his lot in the division of this country. He knew how to adapt every plant to its proper soil, and is thought to have inherited many traditional secrets of that art from the first man. This employment turned at length to his profit as well as to his amusement: his mountains were in a few years shaded with young trees, that gradually shot up into groves, woods, and forests, intermixed with walks, and lawns, and gardens; insomuch that the whole region, from a naked and desolate prospect, began now to look like a second Paradise. The pleasantness of the place, and the agreeable disposition of Shalum, who was reckoned one of the mildest and wisest of all who lived before the flood, drew into it multitudes of people, who were perpetually employed in the sinking of wells, the digging of trenches, and the hollowing of trees, for the better distribution of water through every part of this spacious plantation.

The habitations of Shalum looked every year more beautiful in the eyes of Hilpa, who, after the space of 70 autumns, was wonderfully pleased with the distant prospect of Shalum's hills; which were then covered with innumerable tufts of trees and gloomy scenes, that gave a magnificence to the place, and converted it into one of the finest landscapes the eye of man could behold.

The Chinese record a letter which Shalum is said to have written to Hilpa, in the eleventh year of her widownood. I shall here translate it, without departing from that noble simplicity

of sentiments, and plainness of manners, which appears in the original.

Shalum was at this time 180 years old, and Hilpa 170.

Shalum, master of Mount Tirzah, to Hilpa, mistress of the Vallies.

In the 788th year of the Creation.

"WHAT have I not suffered, O thou daughter of Zilpah, since thou gavest thyself away in marriage to my rival? I grew weary of the light of the sun, and have been ever since covering myself with woods and forests. These threescore and ten years have I bewailed the loss of thee on the tops of Mount Tirzah, and soothed my melancholy among a thousand gloomy shades of my own raising. My dwellings are at present as the garden of God; every part of them is filled with fruits, and flowers, and fountains. The whole mountain is perfumed for thy reception. Come up into it, O my beloved, and let us people this spot of the new world with a beautiful race of mortals; let us multiply exceedingly among these delightful shades, and fill every quarter of them with sons and daughters. Remember, O thou daughter of Zilpah, that the age of men is but a thousand years; that beauty is the admiration but of a few centuries. It flourishes as a mountain oak, or as a cedar on the top of Tirzah, which in three or four hundred years will fade away, and never be thought of by posterity, unless a young wood springs from its roots. Think well on this, and remember thy neighbour in the mountains."

Having here inserted this letter, which I look upon as the only antediluvian billet-doux now extant, I shall in my next paper give the answer to it, and the sequel of this story.

No. 585. WEDNESDAY, AUGUST 25.

Ipsi lætitia voces ad sidera jactant
Intonsi montes: ipsæ jam carmina rupes,
Ipsa sonant arbusta————

VIRG. Ecl. v. 62.

The mountain-tops unshorn, the rocks rejoice;
The lowly shrubs partake of human voice.

DRYDEN.

The sequel of the story of Shalum and Hilpa.

THE letter inserted in my last had so good an effect upon Hilpa, that she answered it in less than a twelvemonth, after the following manner.

Hilpa, mistress of the Vallies, to Shalum, master of Mount Tirzah.

In the 789th year of the Creation.

"WHAT have I to do with thee, O Shalum? Thou praisest Hilpa's beauty, but art thou not secretly enamoured with the verdure of her meadows? Art thou not more affected with the prospect of her green vallies, than thou wouldest be with the sight of her person? The lowings of my herds, and the bleating of my flocks, make a pleasant echo in thy mountains, and sound sweetly in thy ears. What though I am delighted with the wavings of thy forests, and those breezes of perfumes which flow from the top of Tirzah: are these like the riches of the valley?

"I know thee, O Shalum; thou art more wise and happy than any of the sons of men. Thy dwellings are among the cedars; thou searchest out the diversity of soils, thou understandest the influences of the stars, and markest the change of seasons. Can a woman appear lovely in the eyes of such a one? Disquiet me not, O Shalum; let me alone, that I may enjoy

those goodly blessings which are fallen to my lot. Win me not by thy enticing words. May thy trees increase and multiply; mayest thou add wood to wood, and shade to shade; but tempt not Hilpa to destroy thy solitude, and make thy retirement populous."

The Chinese say, that a little time afterwards, she accepted of a treat, in one of the neighbouring hills, to which Shalum had invited her. This treat lasted for two years, and is said to have cost Shalum five hundred antelopes; two thousand ostriches, and a thousand tun of milk; but what most of all recommended it, was that variety of delicious fruits and pot-herbs, in which no person then living could any way equal Shalum.

He treated her in the bower which he had planted amidst the wood of nightingales. The wood was made up of such fruit trees and plants as are most agreeable to the several kinds of singing birds; so that it had drawn into it all the music of the country, and was filled, from one end of the year to the other, with the most agreeable concert in season.

He shewed her every day some beautiful and surprising scene in this new region of wood-lands; and as, by this means, he had all the opportunities he could wish for of opening his mind to her, he succeeded so well, that upon her departure, she made him a kind of promise, and gave him her word to return him a positive answer in less than fifty years.

She had not been long among her own people in the vallies, when she received new overtures, and at the same time, a most splendid visit from Mishpach, who was a mighty man of old, and had built a great city, which he called after his own name. Every house was made for at least a thousand years, nay there were some that were leased out for three lives; so that the quantity of stone and timber consumed in this building is scarce to be

imagined by those who live in the present age of the world. This great man entertained her with the voice of musical instruments, which had been lately invented, and danced before her to the sound of the timbrel. He also presented her with several domestic utensils wrought in brass and iron, which had been newly found out for the conveniency of life. In the mean time, Shalum grew very uneasy with himself, and was sorely displeased at Hilpa, for the reception which she had given to Mishpach, insomuch that he never wrote to her, or spoke of her, during a whole revolution of Saturn; but finding that this intercourse went no further than a visit, he again renewed his addresses to her, who, during his long silence, is said very often to have cast a wishing eye upon Mount Tirzah.

Her mind continued wavering about twenty years longer, between Shalum and Mishpach; for though her inclinations favoured the former, her interest pleaded very powerfully for the other. While her heart was in this unsettled condition, the following accident happened, which determined her choice. A high tower of wood, that stood in the city of Mishpach, having caught fire by a flash of lightning, in a few days reduced the whole town to ashes. Mishpach resolved to rebuild the place, whatever it should cost him; and, having already destroyed all the timber of the country, he was forced to have recourse to Shalum, whose forests were now two hundred years old. He purchased these woods with so many herds of cattle and flocks of sheep, and with such a vast extent of fields and pastures, that Shalum was now grown more wealthy than Mishpach; and, therefore appeared so charming in the eyes of Zilpah's daughter, that she no longer refused him in marriage. On the day in which he brought her up into the mountains, he raised a most prodigious pile of cedar, and of every sweet smelling wood, which reached above three hundred cubits in height: he also cast into the pile bundles of myrrh,

and sheaves of spikenard, enriching it with every spicy shrub, and making it fat with the gums of his plantations. This was the burnt-offering which Shalum offered in the day of his espousals: the smoke of it ascended up to heaven, and filled the whole country with incense and perfume.*

No. 590. MONDAY, SEPTEMBER 6.

——— Assiduo labuntur tempora motu
Non secus ac flumen. Neque enim consistere flumen,
Nec levis hora potest: sed ut unda impellitur unda,
Urgeturque prior venienti, urgetque priorem,
Tempora sic fugiunt pariter, pariterque sequuntur;
Et nova sunt semper. Nam quod fuit ante, relictum est;
Fitque quod haud fuerat: momemtaque cuncta novantur.
Ov. Met. xv. 179

E'en times are in perpetual flux, and run,
Like rivers from their fountains, rolling on.
For time, no more than streams, is at a stay;
The flying hour is ever on her way:
And as the fountain still supplies their store,
The wave behind impels the wave before;
Thus in successive course the minutes run,
And urge their predecessor minutes on.
Still moving, ever know: for former things
Are laid aside, like abdicated kings;
And ev'ry moment alters what is done,
And innovates some act, till then unknown.
Dryden.

We consider infinite space as an expansion without a circumference: we consider eternity, or infinite duration, as a line that has neither a beginning nor an end. In our speculations of infinite space, we consider that particular place in which we exist, as a kind of centre to the whole expansion. In our speculations of eternity, we consider the time which is present to us as the

* It is hard to say, whether the beauty and novelty of the subject, or the oriental cast of thought and expression, so finely imitated by the writer, contributes most to our entertainment, in reading these two papers. It was difficult to preserve, (as the author has done,) an air of seriousness and even of sublimity, amidst the liveliest strokes of humour.—H.

middle which divides the whole line into two equal parts For this reason, many witty authors compare the present time to an isthmus or narrow neck of land, that rises in the midst of an ocean, immeasurably diffused on either side of it.

Philosophy, and indeed common sense, naturally throws eternity under two divisions; which we may call in English, that eternity which is past, and that eternity which is to come. The learned terms of *æternitas a parte ante*, and *æternitas a parte post*, may be more amusing to the reader, but can have no other idea affixed to them than what is conveyed to us by those words, an eternity that is past, and an eternity that is to come. Each of these eternities is bounded at the one extreme; or, in other words, the former has an end, and the latter a beginning.

Let us first of all consider that eternity which is past, reserving that which is to come for the subject of another paper. The nature of this eternity is utterly inconceivable by the mind of man: our reason demonstrates to us that it 'has been,' but at the same time can frame no idea of it, but what is big with absurdity and contradiction. We can have no other conception of any duration which is past, than that all of it was once present, and whatever was once present, is at some certain distance from us; and whatever is at any certain distance from us, be the distance never so remote,* cannot be eternity. The

* Be the distance *never* so remote. Some have thought this mode of expression incongruous and ungrammatical: but, *never*, is the same as *not ever;* and the sentence is to be filled up thus—"*be the distance not* [near, but] *ever so remote.*" This, then, is one of those elliptical forms (see No. 535) which are to be explained, *by observing nicely the posture of the mind in discoursing*, (to use Mr. Locke's words) and not by attending merely to the obvious sense of the terms employed. For, in *discoursing*, we love to contrast our ideas, though the opposition be not always, or but imperfectly, expressed. *Never so remote*, if we regard this *posture* of the mind, is, therefore, as intelligible, and as proper, as—*ever so remote*—and, till of late, was more commonly used. We now say—*ever so remote*—more clearly, indeed, but with something less force: for, *never so*, implies an effort, or vehemence in asserting, which—*ever so*—has not. However, as perspicuity is the main object of grammar, I acknowledge it to be a

very notion of any duration's being past, implies that it was once present; for the idea of being once present, is actually included in the idea of its being past. This, therefore, is a depth not to be sounded by human understanding. We are sure that there has been an eternity, and yet contradict ourselves when we measure this eternity by any notion which we can frame of it.

If we go to the bottom of this matter, we shall find, that the difficulties we meet with in our conceptions of eternity, proceed from this single reason, that we can have no other idea of any kind of duration, than that by which we ourselves, and all other created beings, do exist; which is a successive duration, made up of past, present, and to come. There is nothing which exists after this manner, all the parts of whose existence were not once actually present, and consequently may be reached by a certain number of years applied to it. We may ascend as high as we please, and employ our Being to that eternity which is to come, in adding millions of years to millions of years, and we can never come up to any fountain-head of duration, to any beginning in eternity: but at the same time we are sure, that whatever was once present, does lie within the reach of numbers, though perhaps we can never be able to put enough of them together for that purpose. We may as well say, that any thing may be actually present in any part of infinite space, which does not lie at a certain distance from us, as that any part of infinite duration was once actually present, and does not also lie at some determined distance from us. The distance in both cases may be immeasurable and indefinite as to our faculties, but our reason tells us that it cannot be so in itself. Here, therefore, is that difficulty which human understanding is not capable of surmounting. We are sure that something must have existed from eternity,

good general rule, to avoid not only real, but *seeming* incongruities of speech.—H.

and are at the same time unable to conceive, that any thing which exists, according to our notion of existence, can have existed from eternity.

It is hard for a reader, who has not rolled this thought in his own mind, to follow in such an abstracted speculation; but I have been the longer on it, because I think it is a demonstrative argument of the Being and Eternity of a God: and though there are many other demonstrations which lead us to this great truth, I do not think we ought to lay aside any proofs in this matter which the light of reason has suggested to us, especially when it is such a one as has been urged by men famous for their penetration and force of understanding, and which appears altogether conclusive to those who will be at the pains to examine it.

Having thus considered that eternity which is past, according to the best idea we can frame of it, I shall now draw up those several articles on this subject which are dictated to us by the light of reason, and which may be looked upon as the creed of a philosopher in this great point.

First, It is certain that no being could have made itself; for if so, it must have acted before it was, which is a contradiction.

Secondly, That, therefore, some being must have existed from all Eternity.

Thirdly, That whatever exists after the manner of created beings, or, according to any notions which we have of existence, could not have existed from Eternity.

Fourthly, That this Eternal Being must therefore be the great Author of nature, 'the Ancient of days,' who, being at infinite distance in his perfections from all finite and created beings, exists in a quite different manner from them, and in a manner of which they can have no idea.

I know that several of the schoolmen, who would not be

thought ignorant of any thing, have pretended to explain the manner of God's existence, by telling us, 'That he comprehends infinite duration in every moment; that Eternity is with him a *punctum stans*, a fixed point; or, which is as good sense, an Infinite Instant: that nothing with reference to his existence is either past or to come:' To which the ingenious Mr. Cowley alludes in his description of heaven,

> Nothing is there to come, and nothing past,
> But an eternal NOW does always last.

For my own part, I look upon these propositions as words that have no ideas annexed to them; and think men had better own their ignorance, than advance doctrines by which they mean nothing, and which indeed are self-contradictory. We cannot be too modest in our disquisitions, when we meditate on him who is environed with so much glory and perfection, who is the source of being, the fountain of all that existence which we and his whole creation derive from him. Let us, therefore, with the utmost humility, acknowledge, that as some being must necessarily have existed from eternity, so this Being does exist after an incomprehensible manner, since it is impossible for a being to have existed from eternity after our manner or notions of existence. Revelation confirms these natural dictates of reason in the accounts which it gives us of the Divine existence, where it tells us, that he is the same yesterday, to-day, and for ever; that he is the Alpha and Omega, the beginning and the ending; that a thousand years are with him as one day, and one day as a thousand years; by which, and the like expressions, we are taught that his existence, with relation to time or duration, is infinitely different from the existence of any of his creatures, and consequently that it is impossible for us to frame any adequate conceptions of it.

In the first revelation that he makes of his own Being, he entitles himself, 'I am that I am;' and when Moses desires to know what name he shall give him in his embassy to Pharaoh, he bids him say that, 'I am hath sent you.' Our great Creator, by this revelation of himself, does in a manner exclude every thing else from a real existence, and distinguishes himself from his creatures, as the only Being which truly and really exists. The ancient Platonic notion, which was drawn from speculations of eternity, wonderfully agrees with this revelation which God has made of himself. There is nothing, say they, which in reality exists, whose existence, as we call it, is pieced up of past, present and to come. Such a flitting and successive existence is rather a shadow of existence, and something which is like it, than existence itself. He only properly exists whose existence is entirely present; that is, in other words, who exists in the most perfect manner, and in such a manner as we have no idea of.

I shall conclude this speculation with one useful inference. How can we sufficiently prostrate ourselves and fall down before our Maker, when we consider that ineffable goodness and wisdom which contrived this existence for finite natures? What must be the overflowings of that good-will, which prompted our Creator to adapt existence to beings, in whom it is not necessary? especially when we consider, that he himself was before in the compleat possession of existence and of happiness, and in the full enjoyment of eternity. What man can think of himself as called out and separated from nothing, of his being made a conscious, a reasonable, and a happy creature, in short, of being taken in as a sharer of existence, and a kind of partner in eternity, without being swallowed up in wonder, in praise, in adoration! It is, indeed, a thought too big for the mind of man, and rather to be entertained in the secrecy of devotion and in the silence of the soul.

than to be expressed by words.[a] The Supreme Being has not given us powers or faculties sufficient to extol and magnify such unutterable goodness.

It is, however, some comfort to us, that we shall be always doing what we shall never be able to do, and that a work which cannot be finished, will, however, be the work of an eternity.

No. 592. FRIDAY, SEPTEMBER 10.

——Studium sine divite vena.
HOR. Ars Poet. v. 409.
Art without a vein.
ROSCOMMON.

I LOOK upon the play-house as a world within itself. They have lately furnished the middle region of it with a new set of meteors, in order to give the sublime to many modern tragedies. I was there last winter at the first rehearsal of the new thunder,[1] which is much more deep and sonorous than any hitherto made use of. They have a Salmoneus behind the scenes, who plays it off with great success. Their lightnings are made to flash more briskly than heretofore; their clouds are also better furbelowed, and more voluminous; not to mention a violent storm locked up in a great chest that is designed for the Tempest.

[1] Probably an allusion to Mr. Dennis's new and improved method of making thunder.—V. Tatler, with notes, vol. v. 374.—C.

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[a] This sublime passage, with many others of the like stamp, dispersed through Mr. Addison's Works, may let us see how unjust the observation is, that he was an *agreeable* writer only. But the natural turn, and easy perspicuity of his expression, imposes on the judgment, when we would make an estimate of his capacity. There is so little effort in his manner, that he appears to want force: especially to those who have formed their idea of this quality, on some later models. Such will tell us, that this attic writer, has not the nerves of Montesquieu, or the pomp of Bolingbroke. Without doubt. But neither has Livy the Convulsions of Tacitus, nor Cicero, let me add, the swagger of Seneca.—H.

They are also provided with above a dozen showers of snow, which, as I am informed, are the plays of many unsuccessful poets artificially cut and shreded for that use. Mr. Rimer's Edgar is to fall in snow at the next acting of King Lear, in order to heighten, or rather to alleviate, the distress of that unfortunate prince; and to serve by way of decoration to a piece which that great critic has written against.

I do not, indeed, wonder that the actors should be such professed enemies to those among our nation who are commonly known by the name of critics, since it is a rule among these gentlemen to fall upon a play, not because it is ill written, but because it takes. Several of them lay it down as a maxim, that whatever dramatic performance has a long run, must of necessity be good for nothing; as though the first precept in poetry were not to please. Whether this rule holds good or not, I shall leave to the determination of those who are better judges than myself: if it does, I am sure it tends very much to the honour of those gentlemen who have established it; few of their pieces having been disgraced by a run of three days, and most of them being so exquisitely written, that the town would never give them more than one night's hearing.

I have a great esteem for a true critic, such as Aristotle and Longinus among the Greeks, Horace and Quintilian among the Romans, Boileau and Dacier among the French. But it is our misfortune, that some who set up for professed critics among us are so stupid, that they do not know how to put ten words together with elegance or common propriety, and withal so illiterate, that they have no taste of the learned languages, and therefore criticise upon old authors only at second-hand. They judge of them by what others have written, and not by any notions they have of the authors themselves. The words unity, action, sentiment, and diction, pronounced with an air of authority, give them a

figure among unlearned readers, who are apt to believe they are very deep, because they are unintelligible. The ancient critics are full of the praises of their contemporaries; they discover beauties which escaped the observation of the vulgar, and very often find out reasons for palliating and excusing such little slips and oversights as were committed in the writings of eminent authors. On the contrary, most of the smatterers in criticism who appear among us, make it their business to vilify and depreciate every new production that gains applause, to descry imaginary blemishes, and to prove, by far-fetched arguments, that what passes for beauties in any celebrated piece, are faults and errors. In short the writings of these critics, compared with those of the ancients, are like the works of the sophists compared with those of the old philosophers.

Envy and cavil are the natural fruits of laziness and ignorance; which was probably the reason, that in the heathen mythology, Momus is said to be the son of Nox and Somnus, of Darkness and Sleep. Idle men, who have not been at the pains to accomplish or distinguish themselves, are very apt to detract from others; as ignorant men are very subject to decry those beauties in a celebrated work which they have not eyes to discover. Many of our sons of Momus, who dignify themselves by the name of critics, are the genuine descendants of those two illustrious ancestors. They are often led into those numerous absurdities, in which they daily instruct the people, by not considering, that, First, There is sometimes a greater judgment shewn in deviating from the rules of art, than in adhering to them; and, Secondly, That there is more beauty in the works of a great genius who is ignorant of all the rules of art, than in the works of a little genius, who not only knows, but scrupulously observes them.*

* Some have made so ridiculous an use of this maxim, as to conclude from it, that to be knowing in the rules of art, is the mark of a little genius, and to transgress them all, the glory of a great one.—H.

First, We may often take notice of men who are perfectly acquainted with all the rules of good writing, and notwithstanding chuse to depart from them on extraordinary occasions. I could give instances out of all the tragic writers of antiquity who have shewn their judgment in this particular, and purposely receded from an established rule of the drama, when it has made way for a much higher beauty than the observation of such a rule would have been. Those who have surveyed the noblest pieces of architecture and statuary, both ancient and modern, know very well that there are frequent deviations from art in the works of the greatest masters, which have produced a much nobler effect than a more accurate and exact way of proceeding could have done. This often arises from what the Italians call the *gusto grande* in these arts, which is what we call the sublime in writing.

In the next place, our critics do not seem sensible that there is more beauty in the works of a great genius who is ignorant of the rules of art, than in those of a little genius who knows and observes them. It is of these men of genius that Terence speaks, in opposition to the little artificial cavillers of his time:

> Quorum æmulari exoptat negligentiam
> Potiùs quàm istorum obscuram diligentiam.
>
> 'Whose negligence he would rather imitate, than these men's obscure diligence.'

A critic may have the same consolation in the ill success of his play, as Dr. South tells us a physician has at the death of a patient, That he was killed *secundem artem*. Our inimitable Shakespear is a stumbling-block to the whole tribe of these rigid critics. Who would not rather read one of his plays, where there is not a single rule of the stage observed, than any production of a modern critic, where there is not one of them violated? Shakespear was indeed born with all the seeds of poetry, and

may be compared to the stone in Pyrrhus's ring, which, as Pliny tells us, had the figure of Apollo and the nine Muses in the veins of it, produced by the spontaneous hand of nature, without any help from art.[a]

No. 598. FRIDAY, SEPTEMBER 24.

Jamne igitur laudas, quod de sapientibus alter
Ridebat, quoties a limine moverat unum
Protuleratque pedem; flebat contrarius alter?
Juv. Sat. x. 28.

Will ye not now the pair of sages praise,
Who the same end pursu'd by several ways?
One pity'd, one condemn'd, the woeful times;
One laugh'd at follies, one lamented crimes.
Dryden.

Mankind may be divided into the merry and the serious, who, both of them, make a very good figure in the species, so long as they keep their respective humours from degenerating into the neighbouring extreme; there being a natural tendency in the one to a melancholy moroseness, and in the other to a fantastic levity.

The merry part of the world are very amiable, whilst they diffuse a cheerfulness through conversation at proper seasons and on proper occasions; but, on the contrary, a great grievance to society, when they infect every discourse with insipid mirth, and turn into ridicule such subjects as are not suited to it. For though laughter is looked upon by the philosophers as the property of reason, the excess of it has been always considered as the mark of folly.

[a] This is the prettiest and *justest* compliment that was ever paid to our great poet. For, though *all the seeds of poetry* are to be found in his works, it is only for the true critic to point them out, and tell us which they are: just as what we call *Lusus Naturæ* owe much of their beauty, and sometimes, in a manner, their existence, to the taste and ingenuity of the virtuoso.—H.

On the other side, seriousness has its beauty whilst it is attended with cheerfulness and humanity, and does not come in unseasonably to pall the good humour of those with whom we converse.

These two sets of men, notwithstanding they each of them shine in their respective characters, are apt to bear a natural aversion and antipathy to one another.

What is more usual, than to hear men of serious tempers, and austere morals, enlarging upon the vanities and follies of the young and gay part of the species; whilst they look with a kind of horror upon such pomps and diversions as are innocent in themselves, and only culpable when they draw the mind too much?

I could not but smile upon reading a passage in the account which Mr. Baxter gives of his own life, wherein he represents it as a great blessing, that in his youth he very narrowly escaped getting a place at court.

It must, indeed, be confessed that levity of temper takes a man off his guard, and opens a pass to his soul for any temptation that assaults it. It favours all the approaches of vice, and weakens all the resistance of virtue. For which reason a renowned statesman in Queen Elizabeth's days, after having retired from court and public business, in order to give himself up to the duties of religion; when any of his old friends used to visit him, had still this word of advice in his mouth, 'Be serious.'

An eminent Italian author of this cast of mind, speaking of the great advantage of a serious and composed temper, wishes very gravely, that for the benefit of mankind, he had Trophonius's cave in his possession; which, says he, would contribute more to the reformation of manners than all the workhouses and bridewells in Europe.

We have a very particular description of this cave in Pausa-

nias, who tells us, that it was made in the form of a huge oven, and had many particular circumstances, which disposed the person who was in it to be more pensive and thoughtful than ordinary; insomuch that no man was ever observed to laugh all his life after, who had once made his entry into this cave. It was usual in those times, when any one carried a more than ordinary gloominess in his features, to tell him that he looked like one just come out of Trophonius's cave.

On the other hand, writers of a more merry complexion have been no less severe on the opposite party; and have had one advantage above them, that they have attacked them with more turns of wit and humour.

After all, if a man's temper were at his own disposal, I think he would not chuse to be of either of these parties; since the most perfect character is that which is formed out of both of them. A man would neither chuse to be a hermit nor a buffoon; human nature is not so miserable, as that we should be always melancholy; nor so happy, as that we should be always merry. In a word, a man should not live as if there was no God in the world; nor, at the same time, as if there were no men in it

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No. 600. WEDNESDAY, SEPTEMBER 29.

——— Solemque suum, sua sidera norunt.
VIRG. Æn. vi. 641.

Stars of their own, and their own sun, they know.
DRYDEN.

I HAVE always taken a particular pleasure in examining the opinions which men of different religion, different ages, and different countries, have entertained concerning the immortality of the soul, and the state of happiness which they promise them-

selves in another world. For whatever prejudices and errors human nature lies under; we find that either reason, or tradition from our first parents, has discovered to all people something in these great points which bears analogy to truth, and to the doctrines opened to us by divine revelation. I was lately discoursing on this subject with a learned person who has been very much conversant among the inhabitants of the more western parts of Afric.[1] Upon his conversing with several in that country, he tells me that their notions of heaven, or of a future state of happiness, is this, 'That every thing we there wish for will immediately present itself to us. We find, (say they) our souls are of such a nature that they require variety, and are not capable of being always delighted with the same objects. The Supreme Being, therefore, in compliance with this taste of happiness which he has planted in the soul of man, will raise up from time to time, (say they) every gratification which it is in the humour to be pleased with. If we wish to be in groves or bowers, among running streams or falls of water, we shall immediately find ourselves in the midst of such a scene as we desire. If we would be entertained with music and the melody of sounds, the concert rises upon our wish, and the whole region about us is filled with harmony. In short, every desire will be followed by fruition, and whatever a man's inclination directs him to, will be present with him. Nor is it material whether the Supreme Power creates in conformity to our wishes, or whether he only produces such a change in our imagination, as makes us believe ourselves conversant among those scenes which delight us. Our happiness will be the same, whether it proceed from external objects, or from the impressions of the Deity upon our own private fancies.' This is the account which I have received from my learned friend. Not-

[1] Some suppose his father.—V. vol. 1st, p. 14; and if so, this paper was written long before it was published, for L. Addison died 1703.—G.

withstanding this system of belief be in general very chimerical and visionary, there is something sublime in its manner of considering the influence of a Divine Being on a human soul. It has also, like most other opinions of the heathen world upon these important points, it has, I say, its foundation in truth, as it supposes the souls of good men after this life to be in a state of perfect happiness, that in this state there will be no barren hopes, nor fruitless wishes, and that we shall enjoy every thing we can desire. But the particular circumstance which I am most pleased with in this scheme, and which arises from a just reflection upon human nature, is that variety of pleasures which it supposes the souls of good men will be possessed of in another world. This I think highly probable from the dictates both of reason and revelation. The soul consists of many faculties, as the understanding and the will, with all the senses, both outward and inward; or, to speak more philosophically, the soul can exert herself in many different ways of action. She can understand, will, imagine, see, and hear, love, and discourse, and apply herself to many other the like exercises of different kinds and natures; but what is more to be considered, the soul is capable of receiving a most exquisite pleasure and satisfaction from the exercise of any of these its powers, when they are gratified with their proper objects; she can be entirely happy by the satisfaction of the memory, the sight, the hearing, or any other mode of perception. Every faculty is a distinct taste in the mind, and hath objects accommodated to its proper relish. Doctor Tillotson somewhere says, that he will not presume to determine in what consists the happiness of the blessed, because God Almighty is capable of making the soul happy by ten thousand different ways. Besides those several avenues to pleasure which the soul is endowed with in this life; it is not impossible, according to the opinions of many eminent divines, but there may be new faculties in the souls of

good men made perfect, as well as new senses in their glorified bodies. This we are sure of, that there will be new objects offered to all those faculties which are essential to us.

We are, likewise, to take notice, that every particular faculty is capable of being employed on a very great variety of objects. The understanding, for example, may be happy in the contemplation of moral, natural, mathematical, and other kinds of truth. The memory, likewise, may turn itself to an infinite multitude of objects, especially when the soul shall have passed through the space of many millions of years, and shall reflect with pleasure on the days of eternity. Every other faculty may be considered in the same extent.

We cannot question, but that the happiness of a soul will be adequate to its nature, and that it is not endowed with any faculties which are to lie useless and unemployed. The happiness is to be the happiness of the whole man, and we may easily conceive to ourselves the happiness of the soul, whilst any one of its faculties is in the fruition of its chief good. The happiness may be of a more exalted nature, in proportion as the faculty employed is so; but as the whole soul acts in the exertion of any of its particular powers, the whole soul is happy in the pleasure which arises from any of its particular acts. For notwithstanding, as has been before hinted, and as it has been taken notice of by one of the greatest modern philosophers, we divide the soul into several powers and faculties, there is no such division in the soul itself, since it is the whole soul that remembers, understands, wills, or imagines. Our manner of considering the memory, understanding, will, imagination, and the like faculties, is for the better enabling us to express ourselves in such abstracted subjects of speculation, not that there is any such division in the soul itself.

Seeing then that the soul has many different faculties, or, in

other words, many different ways of acting; that it can be intensely pleased, or made happy, by all these different faculties, or ways of acting; that it may be endowed with several latent faculties, which it is not at present in a condition to exert; that we cannot believe the soul is endowed with any faculty which is of no use to it; that whenever any one of these faculties is transcendently pleased, the soul is in a state of happiness; and in the last place, considering that the happiness of another world is to be the happiness of the whole man; who can question, but that there is an infinite variety in those pleasures we are speaking of; and that this fulness of joy will be made up of all those pleasures which the nature of the soul is capable of receiving.

We shall be the more confirmed in this doctrine, if we observe the nature of variety, with regard to the mind of man. The soul does not care to be always in the same bent. The faculties relieve one another by turns, and receive an additional pleasure from the novelty of those objects, about which they are conversant.

Revelation, likewise, very much confirms this notion, under the different views which it gives us of our future happiness. In the description of the throne of God, it represents to us all those objects which are able to gratify the senses and imagination. In very many places, it intimates to us all the happiness which the understanding can possibly receive in that state, where all things shall be revealed to us, and we shall know, even as we are known; the raptures of devotion, of divine love, the pleasure of conversing with our Blessed Saviour, with an innumerable host of angels, and with the spirits of just men made perfect, are likewise revealed to us in several parts of the holy writings. There are also mentioned those hierarchies, or governments, in which the blessed shall be ranged one above another, and in which we may be sure a great part of our happiness will likewise

consist; for it will not be there as in this world, where every one is aiming at power and superiority; but on the contrary, every one will find that station the most proper for him in which he is placed, and will probably think that he could not have been so happy in any other station. These, and many other particulars, are marked in divine revelation, as the several ingredients of our happiness in heaven, which all imply such a variety of joys, and such a gratification of the soul in all its different faculties, as I have been here mentioning.

Some of the rabbins tell us, that the cherubims are a set of angels who know most, and the seraphims a set of angels who love most. Whether this distinction be not altogether imaginary, I shall not here examine; but it is highly probable, that among the spirits of good men, there may be some one who will be more pleased with the employment of one faculty than of another, and this, perhaps, according to those innocent and virtuous habits or inclinations which have here taken the deepest root.

I might here apply this consideration to the spirits of wicked men, with relation to the pain which they shall suffer in every one of their faculties, and the respective miseries which shall be appropriated to each faculty in particular. But leaving this to the reflection of my readers, I shall conclude, with observing how we ought to be thankful to our great Creator, and rejoice in the being which he has bestowed upon us, for having made the soul susceptible of pleasure by so many different ways. We see by what a variety of passages, joy and gladness may enter into the thoughts of man. How wonderfully a human spirit is framed, to imbibe its proper satisfactions, and taste the goodness of its Creator. We may, therefore, look into ourselves with rapture and amazement, and cannot sufficiently express our gratitude to him, who has encompassed us with such profusion of blessings and opened in us so many capacities of enjoying them

There cannot be a stronger argument that God has designed us for a state of future happiness, and for that heaven which he has revealed to us, than that he has thus naturally qualified the soul for it, and made it a being capable of receiving so much bliss. He would never have made such faculties in vain, and have endowed us with powers that were not to be exerted on such objects as are suited to them. It is very manifest, by the inward frame and constitution of our minds, that he has adapted them to an infinite variety of pleasures and gratifications, which are not to be met with in this life. We should, therefore, at all times, take care that we do not disappoint this his gracious purpose and intention towards us, and make those faculties which he formed as so many qualifications for happiness and rewards, to be the instruments of pain and punishment.[a]

[a] The speculations, from No. 557, that is, from the time when the Spectatorial Club was dissolved, are extremely well written; but we may observe of them all, that they turn on general subjects, and are such as might have found a place in any other paper, as well as this. So that it was high time to drop the name of *Spectator*, and to continue these essays on a different plan.—H.

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